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Ann Arbor Observer

December, 1978

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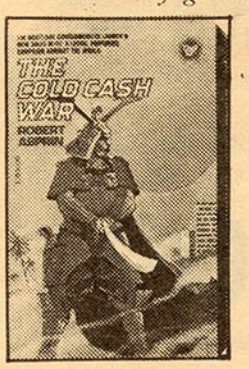

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Around Town

Wood-heating mania! Now even mansion-owners are doing it.

FRED AND ETHEL LEE and their family live in a big English Tudor house at 1926 Day, just off Cambridge near Washtenaw. Situated on an acre of land, it has six bedrooms, three baths, and spacious rooms. The Lees' living room is especially large. Because it was drafty and cool in winter, it was seldom used by the family until last November when they bought a large $400 Jotol wood stove. Installing that stove in the living room initiated a remarkable transformation in the Lee household.

Initially it meant that the now warm and cozy living room became a favorite place for the family to congregate. But to their surprise, the Lees gradually began to realize that this single stove would do more than just heat the living room. Explains Ethel Lee: "We found that we could turn the thermostat to our furnace down because the stove would help keep the entire house warm. So we kept turning it down farther and farther, until finally we said, 'Why don't we just turn it off?' So we did, and by the end of the winter we were heating entirely by wood."

There is still a tone of amazement in Ethel's voice when she tells of how they came upon the idea of heating with wood. "John Delaney [of Hertler's] kept giving us this spiel about how wonderful these stoves are. And we thought, 'I'll bet. He's selling these stoves. Of *course* he's going to say that.' But it's true—even more than what he said. It's better than we ever thought."

Collecting wood for this coming winter became a major avocation for Dr. Fred Lee, a radiologist at St. Joseph's Hospital. Together with his son, Feo, he has gathered 30 cords—all of it from Ann Arbor neighborhoods where he asks permission to remove dead and dying trees. Says Ethel, "Fred worked all spring, summer, and fall. He would come home from work and go get wood with our son until dark. And all weekend they would be cutting down trees, splitting, and stacking it. Fred loves the challenge—that's the kind of person he is."

There is an ecological spirit which helps fuel the Lees' ambitious project. A couple of years ago they got rid of their freezer and clothes drier because they felt it was wrong to use such wasteful energy consumers. But wood heating has proven a much greater energy saver. Fred told us, "You know what they say about insulating your house to save energy. Well, that's nothing compared with what you save by heating with wood."

Peter Yates

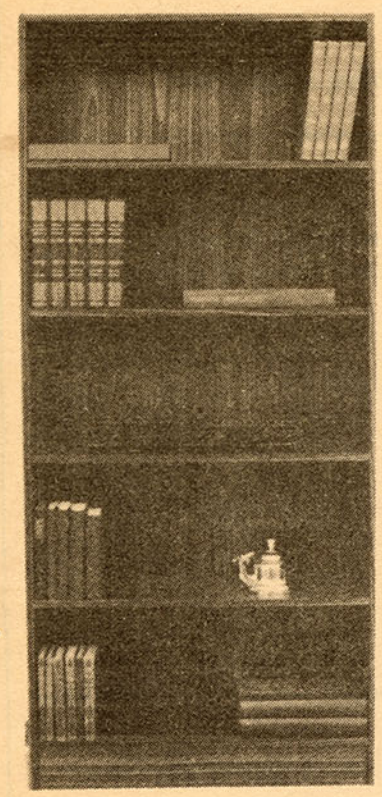
Dr. Fred Lee in his backyard.

Another energy-saving spinoff of wood heating has come from the use of large antique flat irons heated on top of the stove to iron clothes with. Fred got the idea from his parents, who used the same method in the Chinese hand laundry they ran when they came to this country.

This year the Lees have added a second, smaller wood stove in the study, where the children now do their homework. As an added challenge, they haven't even lit the pilot to their gas furnace.

Still, heating a big house entirely by wood entails some discomforts. Although the living room stays in the low 70's, the kitchen is about 65 degrees and the bedrooms are usually in the 50's. Everyone wears long underwear and is supplied with a warm quilt at night. "It really is a challenge," says Mrs. Lee, "and even though the kids sometimes complain a little, I think everybody's proud we've got the furnace cut off."

Build a library!



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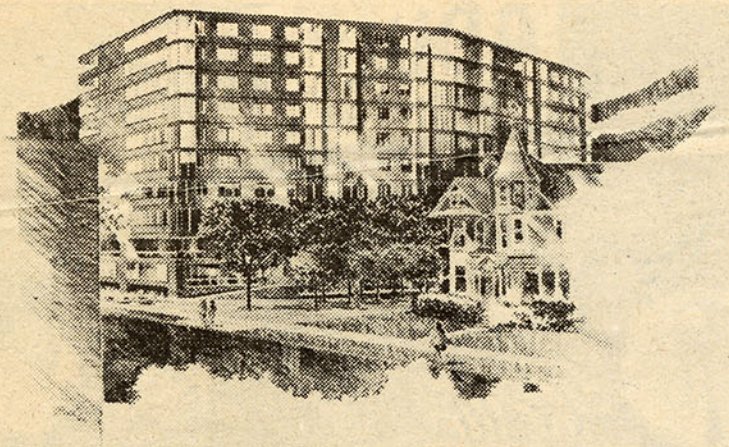


View from Main and William

Drawing courtesy of architect Abraham Kadushin

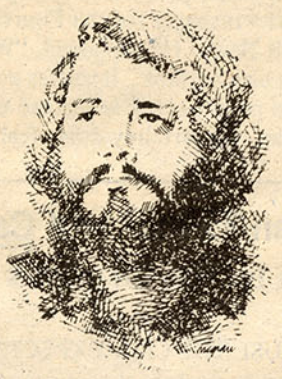
Kaplan's proposed downtown apartment project is a poor bet.

PROSPECTS AREN'T GOOD FOR city council approval of the large apartment/office building complex proposed by local landlord Dan Kaplan. The building would be built on Main Street across from where Packard meets Main. That land is now owned by the city.

In order even to have a chance of financing the $7 million project, Kaplan needs to get the city to build a 300-space parking structure underneath the complex. More downtown housing is a top priority at city hall, so the mayor and city officials have bent over backwards to see if something could be worked out with Kaplan. But the cumulative weight of the following factors seems likely to doom the project:

- Many believe the 11-story structure is far out of scale with the surrounding neighborhood, which consists mostly of one to three-story buildings.
- The 300-space parking structure the city would have to build would benefit Kaplan's tenants, but would not appreciably alleviate the existing downtown parking crunch. The location of the complex is several blocks from where downtown parking is most needed. Furthermore, there is concern that almost all of the 300 parking spaces would end up being used by building occupants and visitors.
- Kaplan's personal credibility is not great among many city leaders. He has the reputation of presenting misleading facts and of being a fast talker, according to several officials we spoke with. In addition, he is presently embroiled in a dispute with tenants in one of his present apartments, who are withholding rent until he makes allegedly needed repairs. Kaplan also has been found guilty several times of renting out apartments without Certificates of Occupancy and of doing mechanical work without a license. Furthermore, as of November 13, Kaplan had unpaid personal property tax obligations of $488 on property at 331 Catherine.
- The ultimate stumbling block for the project may be financing. Kaplan can't finance the project until he gets the city's commitment to finance the parking structure. But in the opinion of Mayor Lou Belcher, "Most of the developments involving any kind of participation by the city ought to be able to stand by themselves without the city's financing."

How long will City Historian Wystan Stevens be paid?



ANN ARBORITES SEEM TO BE keeping their sentiments separate from their pocketbooks—at least when it comes to paying local historian Wystan Stevens's salary. After it was reported a few months back that Stevens was planning to leave town because he had no regular income, a public outcry caused city council to put up $3000 to get the popular historian to stay. But council members have no intention of funding a new full-time position, so the rest of the money ($15,000 in all is needed) had to come from private donations.

Led by former Ann Arbor News editor Arthur Gallagher, a committee sent some 800 letters to local citizens asking for money to pay Stevens's salary. The response has hardly been startling. Only about 80 people have sent in a total of $1800.

Ironically, an out-of-town corporation finally stepped in and saved the day. J. L. Hudson's, which has a large philanthropic fund, contributed $6000 to the drive. Along with $1000 contributions from the Ann Arbor News and the Independent Insurance Agents of Ann Arbor, the total amount raised to date is just over $13,000.

So Stevens will definitely be around for one more year. But no one expects that his salary will continue to be funded by a yearly passing of the hat. Unless city council finally decides to fund a permanent city historian post, Stevens's position in another year will be as precarious as ever.

For those who want to contribute to the "Keep Wystan Stevens" fund, make out a check to the Ann Arbor Historical Foundation and send it to the Kempf House, 312 S. Division, Ann Arbor 48104.

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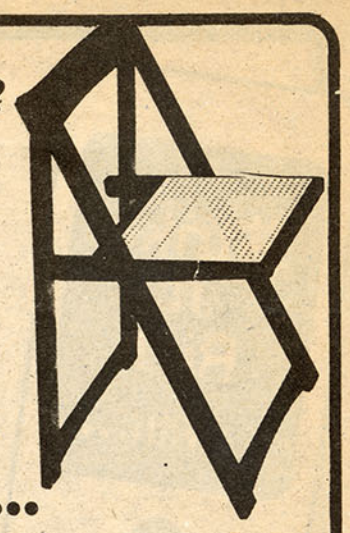

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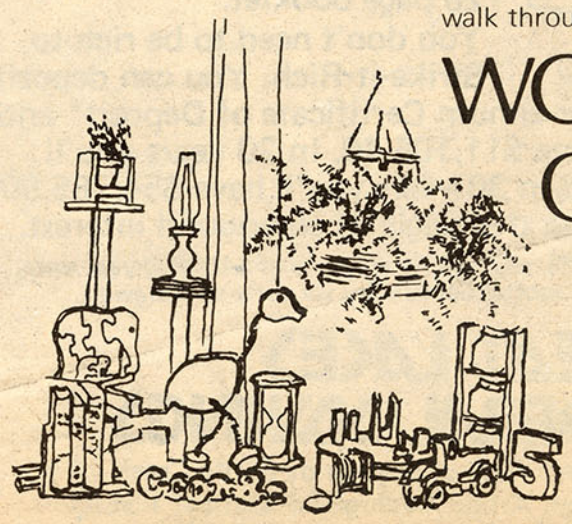

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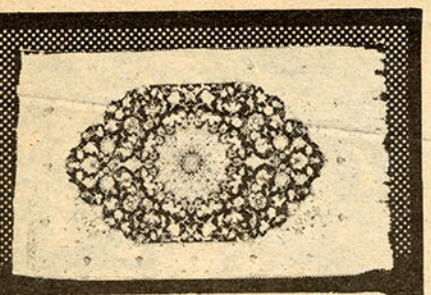

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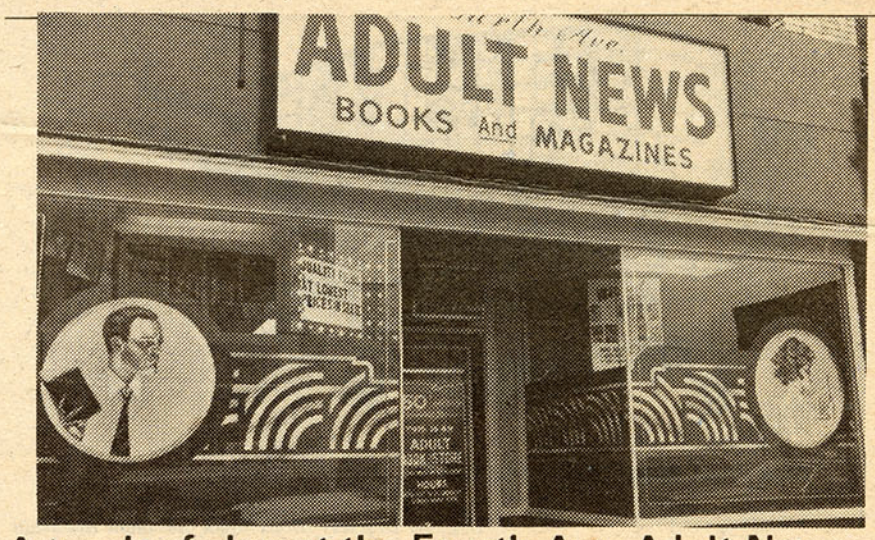


Peter Yates

A touch of class at the Fourth Ave. Adult News

A surprising transformation of the Fourth Avenue Adult News is underway. Taking the place of the usual parade of sex magazines in the front windows are two dark blue wood panels.

The decorated panels are a far cry from the magazine covers' teasing smiles and billowing bosoms. At the far end of each panel is a portrait, one of a beautiful woman with Gibson-girl features, one of a handsome fellow with a serious expression. He is familiar to many as the Arrow Shirt man in J. C. Leyendecker's 1913-vintage magazine ads which are currently enjoying a revival of popularity.

This classy couple is reading the classics of erotic literature. He's looking up from *My Secret Life;* she's pretending to be immersed in *The Autobiography of a Flea.* But the real focus of their attention is each other, and their passionate longing is barely concealed beneath their controlled exteriors.

What does it all mean? Was the sex shop capitulating to popular pressure to clean up its act? Or was the move part of a clever strategy to put some spice back in the sex shop business by moving away from the blatant show-it-all-at-once approach in favor of a return to good old-fashioned suggestiveness? Was the idea behind this tasteful eroticism to display less and arouse more?

We put these questions to Dwight Wilson, district manager for the Fourth Avenue Adult News. He explained, "We wanted a classier look. It makes us feel bad when people *sneak* in instead of just walking in. *We* certainly don't feel embarrassed about being here, and it's only about 15% of our customers who still sneak in, but like one of our employees told me, it gets to you after awhile."

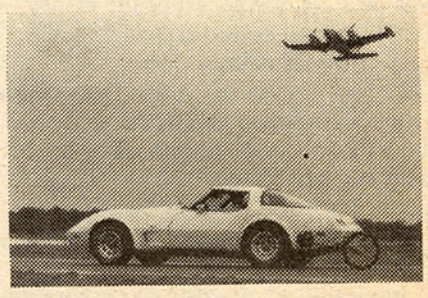
Wilson said U-M art student Maria Segura got the idea of having a man and a woman looking at each other, done in the Art Nouveau style of Mucha posters. John Copley of Crow Quill Graphics was commissioned to paint the portraits, and it was his idea to use the characters in the Arrow Shirt ads. Wilson expects Copley to have a hand in the forthcoming transformation of the bookstore interior. The flashy signs which direct customers to the items matching their sexual tastes will soon fall victim to what Wilson calls "a more subtle approach," with Tiffany lamps and curtains and new color-coordinated informational signs. The store's basic merchandise (erotic books, magazines, videotapes, films, and "sexual aids") will stay the same, but Wilson said, "We probably should start carrying the classics now that we mention two of them on the new front." Currently the store stocks only contemporary porn.

"An X-rated bookstore doesn't have to be brassy-looking and shock people when they walk by," Wilson feels. "Our customer build-up is so great, we don't need a big XXXX in front. A lot of people who wouldn't come in here before come in now. Our daytime business is up, but nights—that used to be our big time—are down. The signboards are so dark, it looks like we're closed." He plans to install a row of theater marquee-type lights in front of the sign to illuminate the storefront better at night.

A bean farmer and Car and Driver come to the airport's rescue.

BECAUSE THE CITY EXPECTS ITS airport to operate almost entirely on fees paid by airport users, it annually faces one of the tightest budgets of any city service. Every extra dollar it can earn helps, and this year airport director John Rinehart has found two added sources of income which should bring in an extra $6500 to $7000 a year.

The first is by bean farmer Gene Haupricht, who has bid $45 an acre to farm 100 acres of land west of the runways. A more lucrative arrangement has been worked out with *Car and Driver* magazine, which periodically uses the airport's runways for testing automobiles it evaluates for publication. The tests (which include



acceleration and maneuverability) only take a few minutes per car, and *Car and Driver* pays the airport $50 for each car tested. Special radios are put in the cars so their drivers can stay in touch with the control tower to find out about impending take-offs or landings.

© 1978 Car and Driver Magazine

Who'll run against Belcher?

IN THIS COMING APRIL'S MAYORal election, the Republican incumbent, Mayor Lou Belcher, is considered a formidable candidate. Local Democratic leaders will have to work hard to unseat the 39-year-old business consultant.

One person some Democratic Party leaders think could beat Belcher is former 4th Ward council-member Jamie Kenworthy. Fourth Ward voting patterns have shown a remarkable similarity to citywide tallies in recent years, so as a two-time winner from the Fourth, Kenworthy may have considerable citywide appeal.

The November, 1978 election continued a pattern that has developed over the last several years: the results in the Fourth Ward are almost identical to citywide totals. The table below shows the percentage of the total vote that the listed Democratic candidate got in the Fourth Ward and city-wide:

	4th Ward*	City
Fitzgerald	24.9%	24.4%
Austin	73.8%	70.7%
Greene	39.7%	38.9%
Pierce	60.5%	58.8%

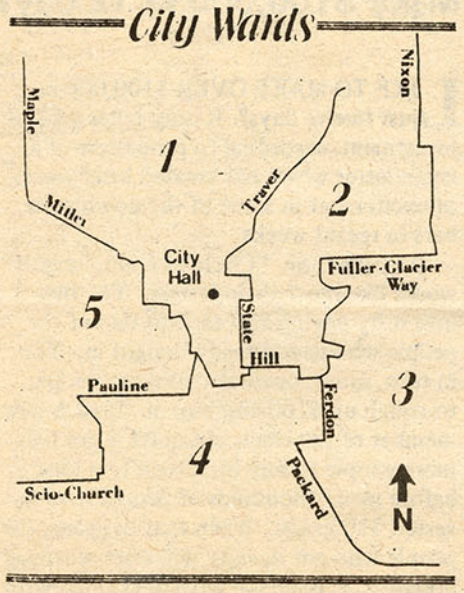
(*The results are not exactly comparable, because Fourth Ward absentee ballots are not included. They were counted in with the other wards.)

The same pattern has existed in recent city elections. The following table shows the Democratic vote percentages in the Fourth Ward City Council race, the City Council vote city-wide and the Mayoral vote city-wide.

Democratic vote percentages

	4th ward City Council	City Council Citywide	Mayoral Citywide
1978	49.5%	49.7%	49.5%
1977	47.9%	48.2%	50.0%

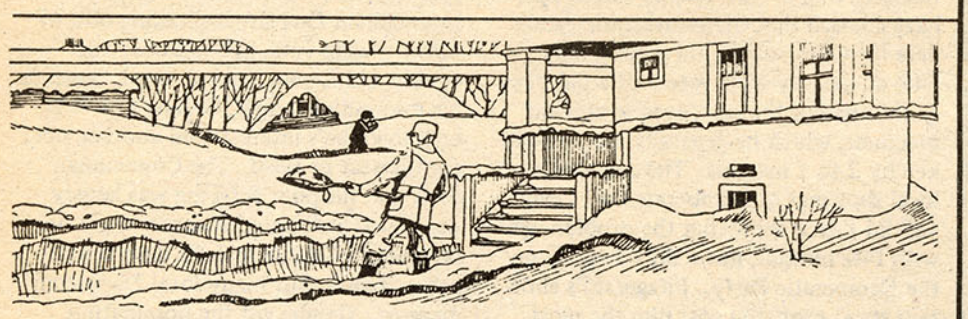
These statistics may be of some concern to Mayor Belcher if Kenworthy is the Democratic nominee and if "as the 4th Ward goes, so goes the city."



Although most local Democrats have responded well to Kenworthy's candidacy, many have had a reservation: his appearance. Kenworthy has almost made a trademark of his rummage-sale wardrobe and uncombed hair. He has looked the part of the financially struggling graduate student that he was. But now, his supporters tell him, he must look like a mayor. Kenworthy has gotten and accepted the message, and his campaign may be the first one in Ann Arbor to employ a personal valet.

But Kenworthy isn't the only former Democratic councilman to be considering a race for mayor. Bob Faber, who owns Faber's Fabrics, and represented the old 2nd Ward from 1969 to 1973, says he has been approached by some people who want him to run. He hasn't yet made a decision. He'd better hurry. Kenworthy has already lined up key support, and many presently active Democrats were not around when Faber was active in the party. Although Faber briefly considered running for Congress this year, he has not been particularly active in politics since leaving the Council.

–Tom Wieder



Snow-plowing of city streets will still take over two days.

THE CITY'S STREET SNOW-PLOWing efforts will be augmented this year by a special liquid (calcium chloride) which is sprayed on the salt just before it is spread over city streets. The solution acts to dissove the salt more speedily and therefore reduces the total amount of salt needed to melt ice by 10% to 15%.

But don't expect any spectacular reduction in the time it takes the city to clear the streets. Except for the addition of two old dump trucks, the same equipment as last year will be used. And it will still take about 30 hours to remove a snowfall of up to eight inches from the city's 83 miles of major roads and 286 miles of residential streets. Snowfalls over eight inches are too much to handle for the city's equipment, so independent contractors have to be called in just to keep the major roads cleared. It can then take days before the residential streets are cleared.

The city receives numerous citizen complaints when streets aren't promptly cleared, but Streets Department director John Robbins points out that while other Michigan cities such as Dearborn do a much quicker job of snow-removal, they have a lot more snow removal equipment and personnel at their disposal. Ultimately, the speed of snow removal is mostly a function of the amount of funds a city council allocates for that purpose.

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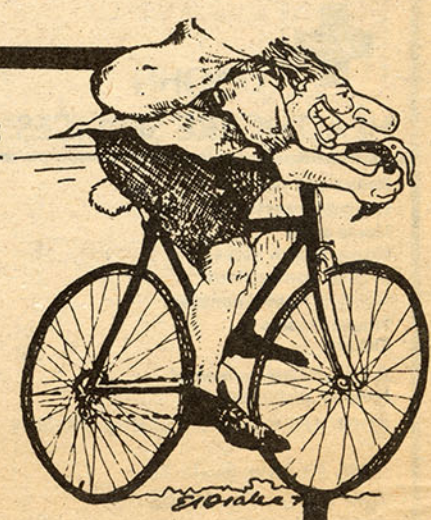

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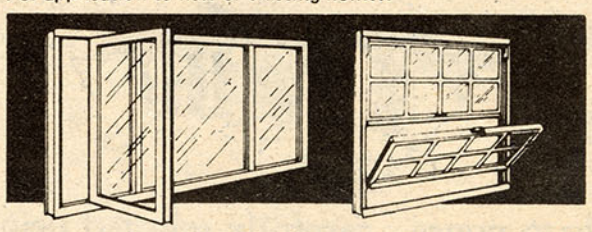

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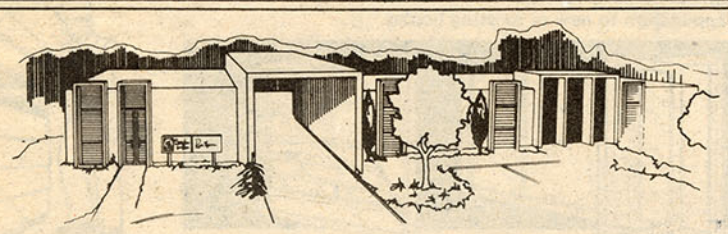

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Around Town /Continued

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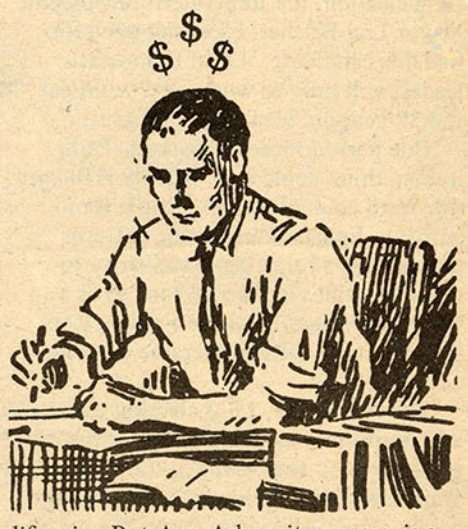


LIKE TO MAKE OVER $100,000 in just twelve days? It only takes a $100 investment, according to promoters of a chain letter which has created brief waves of excitement in some of the downtown bars in recent weeks.

It's called the "Circle of Gold," and it works like most chain letters. You buy into it by paying $50 each to two of the people who have already bought in. You, in turn, must convince two more people to cough up $100 and buy in. If each new member of the chain can quickly get two more people to buy in, it won't be long before many thousands of people have invested $100 each. When that happens, the people who got in early will start receiving literally thousands of envelopes filled with $50 in the mail.

Because chain letters inevitably end up fizzling out at some point, they are technically a racket and therefore illegal to promote through the U.S. mails. Circle of Gold originators, who live in the San Francisco area, have circumvented this problem by soliciting membership only by face-to-face contact.

People in the Bay Area have reportedly lined up for blocks for the privilege of buying into the Circle of Gold, and with that much enthusiasm, some quick fortunes have undoubtedly been made in California. But Ann Arbor, it appears, is a different place. Since the Circle of Gold hit town (via Colorado), the get-rich-quick scheme, after a short flash, has lost momentum considerably. One person we talked to who bought in over a month ago has yet to receive even a single one of those hoped-for $50 envelopes.

No question about it, there's a more conservative mentality in Ann Arbor than on the West Coast. One Del Rio patron we know who refused repeated requests to buy into the scheme explained his reasoning this way: "It's not good for your life to get easy money."

November election analysis: who Ann Arborites voted for and why.

COMPARED TO THE ELECTIONS of the early 70's, when a variety of three and four-way races made many local outcomes difficult to predict, this November's exercise in democracy was more than a little dull. Still, there were a couple of surprises.

Although no one expected vigorously anti-abortion William Fitzgerald to do particularly well in Ann Arbor, who would have guessed that the Democratic candidate for Governor would receive only 24% of the city-wide vote? Fitz did poorly throughout the city, even in student precincts, which he generally lost to Milliken by 2 to 1 margins. The impressive local showings of Democrats Carl Levin and Ed Pierce show that the problem was with Fitz himself, not a shift away from the Democratic Party. Fitzgerald's abortion stand probably cost him the most votes in Ann Arbor, a city with a well-developed sense of feminism. But Fitz also seemed to suffer from a generally negative image. One local Democrat described him as a "good old boy jock politician." Also, the Democrat's emotion-laden PBB-based campaign offended Ann Arbor voters, who pride themselves on their rational, almost intellectual, approach to politics.

The only other surprise was County Commissioner Ray Shoultz's 28-vote loss to Wendell Allen. The three-term incumbent Democrat was not expected to have much trouble winning a fourth term. Allen had served one term on City Council, but was beaten 2 to 1 when he sought re-election from the First Ward last April. There wasn't an obvious explanation for Shoultz' loss, although lighter student turnout on the University's North Campus hurt him. This wouldn't explain, however, why Shoultz's showing was worse in almost every precinct in the 13th District. As of this writing, the results were still unofficial, and Shoultz expects to seek a recount if the official tally confirms his election-night loss.

To no one's surprise, Republican Congressman Carl Pursell bested Democratic Councilman Earl Greene, taking 60% of the city-wide vote, and even beating Greene in his own Second Ward. Despite his resounding defeat, Greene has let it be known he's interested in another run for the seat in 1980. The Councilman feels that his poor showing was largely due to his protracted struggle to get on the ballot. Greene feels he deserves another chance, but many local Democrats disagree. Greene got the nomination this year by default, when no one else seemed to want it, and he never enjoyed more than lukewarm support from his party. There seems to be little local enthusiasm for another Greene candidacy.

If Greene does decide to run, he may have competition from another 1978 election loser, millionaire newspaper publisher Phil Power. Power, who spent $850,000 of his own money in his quest for the Democratic U.S. Senate nomination, has already been discussing the race with area Democrats. Power seems like a natural for the seat. He lives in Ann Arbor and has strong family ties here. He is also well-known in the Wayne County portions of the district, Livonia and Plymouth, where his newspaper chain is based.

– Tom Wieder

David's newest venture: "Light advice on anything."

DAVID KOZUBEI of David's Books (briefly the largest and now the smallest Ann Arbor book store) is about to embark on a new business venture called "Mission Impossible." According to its official DBA application, it deals in "light advice on anything."

"Everyone seems to have millions of problems," the 46-year-old bookseller-poet explained. "And I have helped people a lot, actually. There are people—not many—who were so grateful for my advice they would have given me everything they own."

David's low-key style and soft British-accented voice do have a reassuring effect, and he has a comforting way of admitting with equanimity both the tragic uncertainty and the glorious possibilities of life. He has developed a reputation among a wide circle of acquaintances as a helpful listener and advisor. But the idea of selling his services didn't occur to him until he was offered some low-cost office space he didn't even end up using.

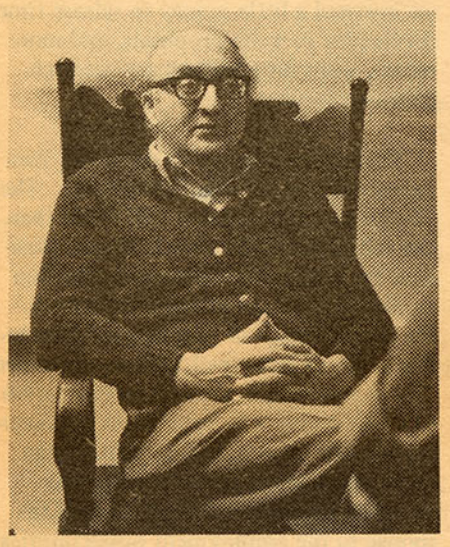
David makes no claims as the the validity of his advice. "If the advice isn't much good, maybe you'll be entertained all the same," he said.

What kind of advice can David give? "Recommendations," he replied. "The best place to go, the best person to do something. . . I can do that because I know a lot of people around. I tell fortunes, too—but I'm not too good about the future. I'm better at the past. I can also give hints on how to raise money." David successfully raised $29,000 to expand his original store on East Liberty before going bankrupt two years later.

"I can do a bit of palm-reading. . . . I can do a bit of all sorts of things, such as improving writing style."

Advice on romantic affairs? "I wouldn't say I'm especially good at that. But I've done it," said David. "And I know a lot of 'tricks' as a result of my reading." David reads late into the night, as he only needs four or five hours of sleep. "I can help you get rid of a headache, for instance."

David's light advice, at $6 a half-hour, will be available in an adjoining room of his new bookstore, located at 622 East Liberty above Discount Records at the corner of Liberty and State. Gift certificates are available, and appointments may be arranged by calling either the new store or the old one inside the Saguaro Plant Shop at 207 S. Ashley.



Peter Yates

David Kozubei giving advice.

Arrests are down city-wide; sex differences in crimes remain.

IF THE NUMBER OF ARRESTS MADE by the Ann Arbor police in the last year is any indication, Ann Arbor is becoming a safer city. Considering that the city's population is steadily climbing, these are encouraging statistics.

The only areas in which there were substantial increases in crime for the past fiscal year (July 1, 1977—June 30, 1978) were for violations of narcotic drug laws (which includes the $5 fines for marijuana possession), sex offenses (most of them prostitution-related), and arrests for disorderly conduct.

Notwithstanding the growing equality of the sexes, women appear to be unwilling to emulate males when it comes to crime—especially violent crime. The one vice women much more commonly succumb to than men is shoplifting, which accounts for why 332 women were arrested for larceny in the past year.

Here is a comparison of arrest totals by Ann Arbor police for fiscal years '76-'77 and '77-'78:

ADULT ARRESTS IN ANN ARBOR

Crime	76-77 Arrested	76-77 Male	76-77 Female	77-78 Arrested	77-78 Male	77-78 Female
Murder	3	2	1	1	1	
Forcible Rape	11	11		5	5	
Robbery	31	30	1	31	31	
Aggravated Assault	50	47	3	35	30	5
Burglary	90	88	2	82	81	1
Larceny	730	363	367	649	317	332
Motor Vehicle Theft	7	6	1	8	8	
Non-Aggravated Assault	89	82	7	94	87	7
Arson	3	3		4	3	1
Forgery/Counterfeiting	27	20	7	24	14	10
Fraud	114	70	44	117	76	41
Embezzlement	2	2		7	4	3
Stolen Property	52	43	9	34	32	2
Vandalism	41	35	6	26	25	1
Weapons (Possession)	16	14	2	29	26	3
Sex Offenses	39	19	20	65	44	21
Narcotic Drug Laws	173	139	34	210	186	24
D.U.I.L.	348	313	35	333	298	35
Liquor Laws	27	27		37	37	
Drunkenness	299	271	28	172	160	12
Disorderly	28	24	4	50	50	-
TOTAL	2180	1609	571	2013	1515	498

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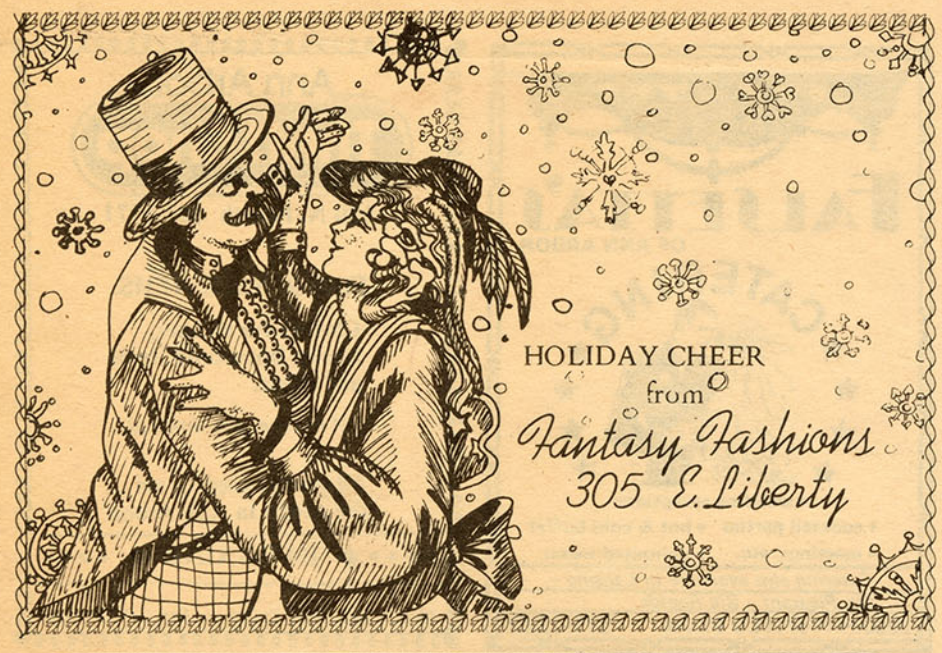

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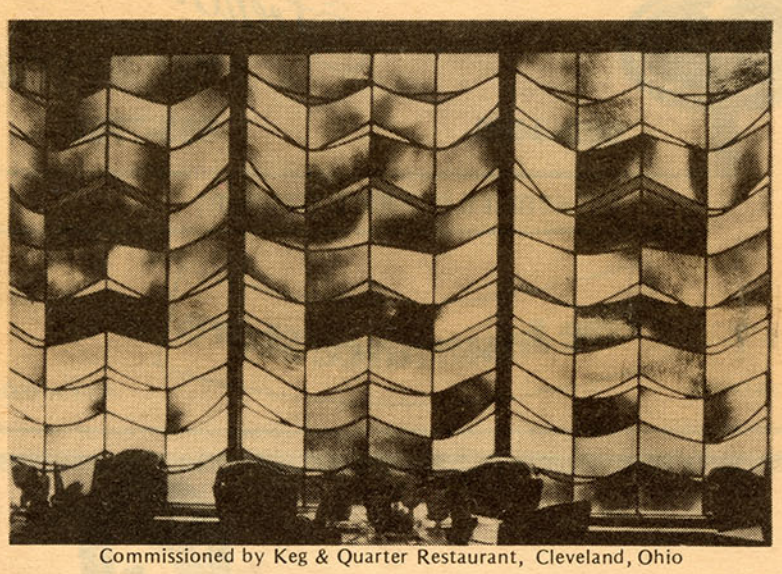

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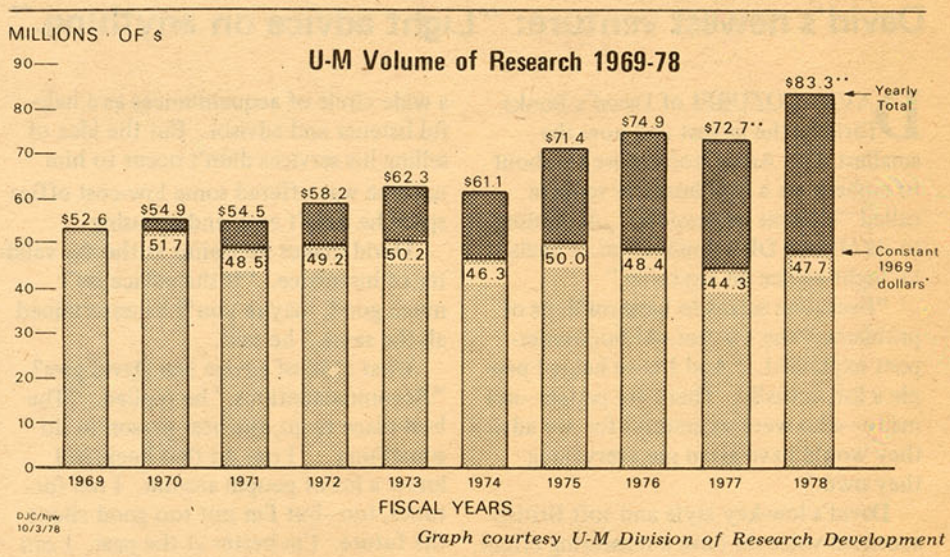

Graph courtesy U-M Division of Research Development

U-M research funds are up; enrollment is stable.

ONE IMPORTANT INDEX of the health of the U-M is the annual amount of money spent on research. In 1976 and 1977, the monies (in real, not inflated dollars) available for research slipped, a cause of concern for university administrators. But this past fiscal year, the trend has been reversed, and almost $3½ million more has been raised. A little less than three-quarters of the $83 million for U-M research last year came from the federal government.

U-M vice-president for research Charles Overberger told us one reason for the upswing was a more aggressive approach in seeking research funds than in the past. He pointed out that since 1974 the number of proposals made by U-M researchers each year has increased. "We deliberately created some research incentives on the campus," Overberger said. "We created a research development program in which we invested a little money in release time for faculty to write proposals, and more money went into preliminary research grants to faculty."

Student enrollment at the U-M's Ann Arbor campus fell slightly this year. The 35,824 students number 130 fewer than last fall. Harold Shapiro, U-M vice-president for academic affairs, said, "In Ann Arbor, most of the changes are within the normal range of year-to-year fluctuations that all large institutions experience. The increases in Business Administration (up 109 students to 1,908) and Engineering (up 105 students to 4,995) and the decreases in some graduate programs (notably Education) reflect student response to the employment opportunities in those fields."

A tapestry for the Capitol

ANN ARBOR ARTIST Margaret Parker gambled thousands of dollars when she went to Egypt last spring to have a design of hers woven into a huge (12' x 9') tapestry. She had no idea who might buy the piece. Her gamble paid off, and the tapestry now hangs in a major reception room of the U. S. Capitol.

The design was first painted as the back-drop for a play produced at Art Worlds. Titled "Night in the Forest," the painting was a composition in rich tones of red, blue, and golden browns. Parker thought of it when travel agent and art dealer Paul Melton approached her several years later about having some of her designs woven into tapestries by skilled Egyptian weavers whose works he was importing.

In villages along the Nile outside Cairo, weaving and dyeing wool has been a tradition for thousands of years and remains an important cottage industry today. Working through a tapestry dealer and middleman in Cairo, Parker sent samples of her works to a family named Ibrahim, to see how they would translate the works into tapestry. The results impressed her. The weavers worked intuitively rather than mechanically and caught the spirit of each work.

Parker felt it was essential to talk directly with the weavers before they started on the big tapestry, so she traveled to Egypt to meet with them. The weavers were especially attracted to "The Night in the Forest," and they responded well to her directions about the colors.

Three months later the tapestry was completed, thanks to the efforts of the Egyptian dealer whose frequent visits to the weavers kept them on schedule. (In non-industrialized countries like Egypt, rural folk have a much less rigid sense of time and deadlines than ours.) Paul Melton, meanwhile, had learned that the curator of the United States Capitol had been looking for a large tapestry by an American artist.

Only a few months after Margaret Parker had been discussing the tapestry project with weavers in a primitive Egyptian village, she found herself displaying the finished work at the Capitol, surrounded by Congressmen commenting on the piece.

"The big trick," she said "was getting these guys [the Congressmen and Capitol curators] to accept it. They're very particular because people are always trying to give things to the Capitol."

Once the tapestry was accepted, it was not difficult to find a donor. (The Capitol itself doesn't buy art.) Dr. Michael Papo, founder of the Chelsea Medical Center, bought the tapestry and donated it to the Capitol.

Meanwhile the successful gamble has given a new direction to Parker's career. She has already gotten another large commission for a tapestry, and she's planning another trip to Egypt this winter.

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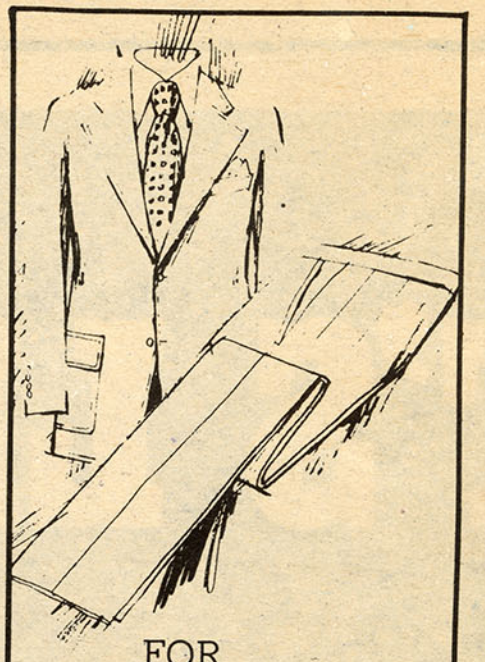

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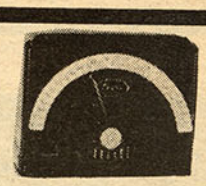

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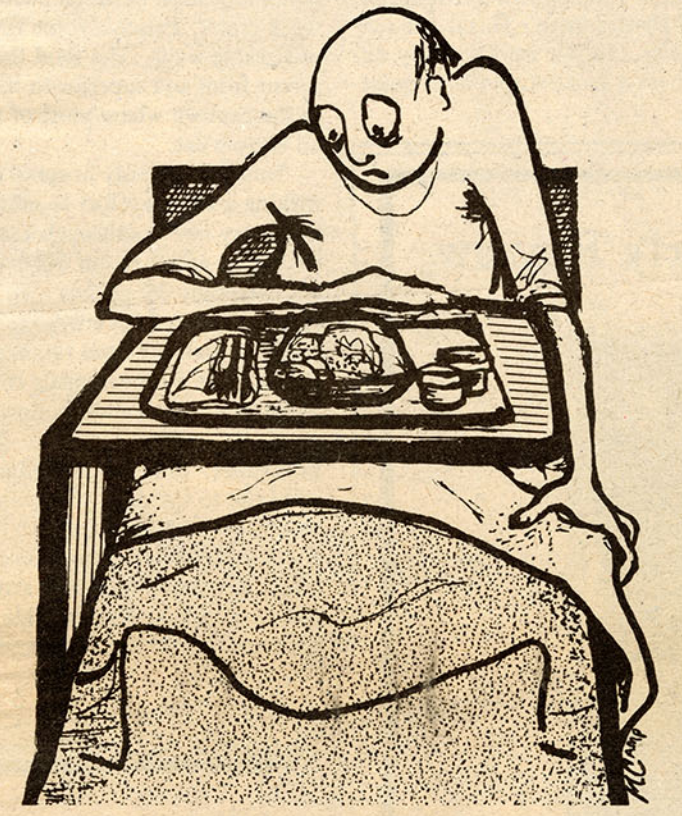
The Awful Food at St. Joe's

A tale of modern technology taken too far.



By Annette Churchill

FROM THAT HISTORIC DAY in May of 1977 when St. Joseph Mercy Hospital began moving patients from the old location on Ingalls in Ann Arbor to its new facility in Superior Township, stories began to circulate about the terrible food being served out there. The physical move to the modern facility had been accomplished with impressive efficiency. Most people felt that if mere food was all patients had to complain about, they were well off under the circumstances. Certainly the kinks in the food service would be straightened out. After the shakedown cruise of the new hospital, it was reasoned, there would be a return to the not very good but acceptable level of food preparation and delivery we all expect in hospitals.

Instead, criticism about the food increased in intensity with the passing months. Against the background of Ann Arbor's deep affection for St. Joe's and of patients' reasonably low expectations of what food quality can be in any hospital, the comments were startling. In place of the adjectives usually associated with hospital food (bland, gluey, pasty, cold), one heard words like "nauseating" and "ghastly" cropping up again and again.

Many patients have told visitors they longed for "real food." Family and friends have often obliged by bringing CARE packages of home-cooked foods or by brown-bagging Big Boys into the hospital to tide them over.

When one patient's release was unexpectedly delayed by a day, his eyes puddled up like a child's at the thought of facing three more meals there. Taking things into his own hands he threw on some clothes, shouted "Come on!" to his wife and eloped with her to the Flaming Pit on Washtenaw Ave.

There he attacked a hamburger which he remembers to this day as the best meal he ever had in his life. Back in his room in two hours with no one the wiser, he was prepared to endure the extra day.

One expatient told me she'd lost weight in the hospital because she couldn't eat food that made her gag. Another said that to him the food smelled vaguely of garbage. He had subsisted on food he had his family bring in during a weeklong stay. One normally reserved old gentleman summed up his evaluation of St. Joe's food with surprising bluntness. "It tastes like shit," he told me angrily.

It has been eighteen months now since the move to the new hospital, and patients are still using the same words to describe the food they have eaten there. Recently, two expatients each took the unusual step of writing to the editor of *The Ann Arbor News* to register their bitter protest about it. So I decided it was time for an outsider to look into the matter more deeply. The new University of Michigan Hospital is well into the planning stage. If, as I suspected, the difficulty with St. Joe's food had to do with the methods used in its preparation, valuable lessons for University Hospital might be learned. Were the methods St. Joe's uses somehow radically different in the new facility? I had heard that micro-wave ovens were used extensively there. Did that have something to do with it?

I made appointments at other hospitals in this area, saving St. Joe's for the last. I hoped a short course in hospital food services would better equip me to make informed judgments.

UNIVERSITY HOSPITAL FEEDS 4000 people at lunch. One kitchen supplies food for the huge, sprawling plant. The reasonably compact main hospital is surrounded by free-standing facilities like Women's Hospital, Mott Children's, Parkview, and others. Getting the food around is a major problem by itself.

University Hospital tends to have a sicker patient population than the average small community hospital. For that reason more patients are on modified diets than on general diets. Complicating things from the kitchen's point of view is the fact that patients are on a 12-day menu rotation scheme while cafeteria customers are on a monthly menu rotation.

Not surprisingly, considering the size of the facility, the commonest patient complaint is that food arrives cold. The problems of transporting food will remain in the new hospital. There is no plan to replace the usable satellite facilities.

I was impressed by the relentlessness of the demands placed on the kitchen at U. Hospital. Unlike a restaurant, a hospital cannot be "closed on Mondays and during the month of August." Day after day, year after year, without let-up the process goes on. University Hospital serves over 2,000,000 meals a year.

Ethel Downey, director of dietetics for the hospital, took me on a tour of the kitchens in the basement of the hospital. Way down under the main building is a series of logically located but very cramped work areas. Equipment looks old and there is an improvised feeling about the whole layout. One feels the food service has had to fight for every square inch of space it has. Teams working under a bleary light around the various vats, cauldrons, steamers, and ovens exhibit a noticeable esprit de corps. At the time we arrived, perfectly cooked emerald green spinach was being drained and placed in steam table containers. If that spinach was less than perfect when it reached the patients it would be because of a stay on the steam table and a long journey to its destination.

University Hospital has its own bakery, and its output is impressive. Every day hundreds of dozens of hand-cut doughnuts, Danish pastry, German chocolate cakes, cookies, muffins, and excellent whole wheat rolls issue from it. Only loaf bread and baked staples like hot dog buns are bought on the outside. Every morning the bakery gets a printout of the names of patients with birthdays on that day. Each gets a birthday cake decorated with a large pink frosting rose made by an expert cake decorator—a nice gesture.

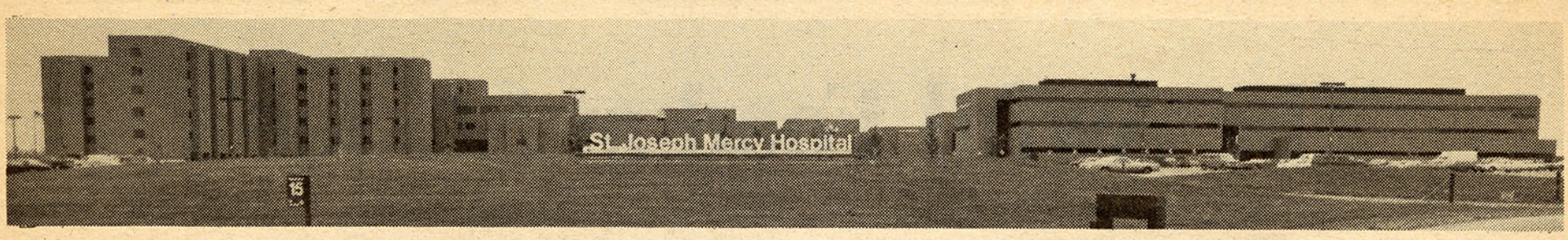
Back upstairs in the light of day, I had lunch in the cafeteria (excellent bean soup) and learned that the basic fare of the hospital is made much more acceptable to people by the inclusion of certain items of proven popularity. Among these are a whole cluster of first-class hearty soups which the hospital makes from scratch. The baked goods are also popular, as are the french fries, and certain standby entrees like macaroni and cheese.

Talking with Miss Downey back in her office, I learned it's hard for a food service to find out how well it is doing. Patients are often very docile, and if asked how they like the food, many will say something nice to be polite. On the other hand, some diseases and some treatments alter taste perception radically. Complaints must be checked out with these possibilities in mind.

I asked if there were any micro-wave ovens in operation in the hospital. "The food destined for Parkview has such a distance to go that it gets a shot of micro-wave on the way," she said. Had she ever had experience with a food system using them extensively? "I came here from a hospital using a cryopack system. We flash-froze cooked foods and reheated them when needed in micro-wave ovens. There is nothing wrong with micro-wave ovens themselves. But using them correctly is a very exacting business. The shape, density, and size of each item must be exactly calculated so that several different things on the same plate will warm up at the same rate. Even the position of a particular food on the plate makes a difference."

My impression was the large, unwieldy food service operation at University Hospital puts out meals that are not terrific,

Annette Churchill is a contributing editor of the Observer.



St. Joseph's horizontal shape means most food has to be wheeled long distances from the kitchen to patients. To serve the food warm, twenty-two microwave ovens are placed in patient areas to "rethermalize" the partially pre-cooked food.

but they are edible. They suffer from being held on steam-tables and are often cold when they reach patients. Nevertheless, they are "real food"—something like what one is used to eating. And some of the food is quite good.

MY NEXT VISIT was to the Veteran's Administration Hospital where I spoke with Sylvia Kapit, Director of Dietics there. This is a much smaller facility, but size isn't the only difference. There is an atmosphere of quiet competence about the food operation here. Dignity and formal courtesy mark communication between management and work crews. Patients come first here in noticeable ways. The food they get is different from and superior to that available in the canteen where most of the staff and all visitors eat.

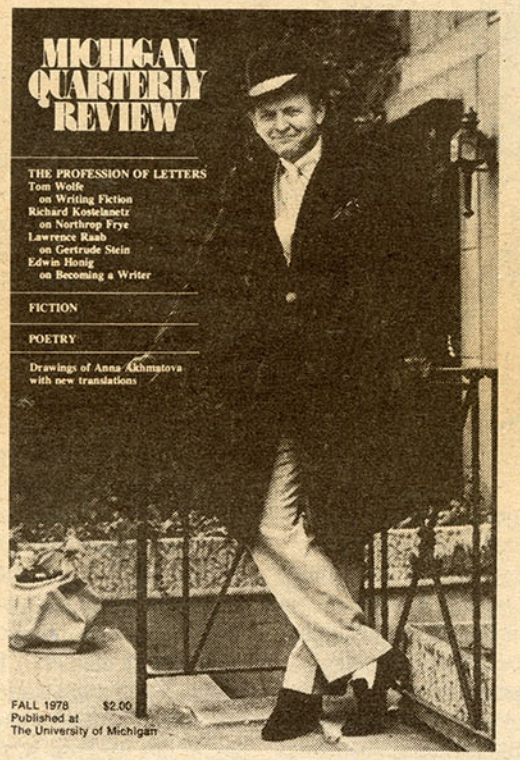
This was the only hospital I visited making a serious effort to educate patients in dietary matters through example. As part of an effort to cut down on fat in the diet, only 2% milk is used here. Fat is being reduced for everyone in other ways, polyunsaturated fats are used, and the decision has been made to cut egg consumption to four a week, down from seven, in an effort to reduce cholesterol in the diet. Bran is being introduced to add bulk to the diet. "It seems to me the only conscientious course to follow," Mrs. Kapit says. "To tell patients how they ought to eat and then turn around and ignore our own advice wouldn't be right."

From recipes to procedures, there is a high degree of standardization in the V.A. system. The aim is toward total standardization for V. A. Hospitals throughout the country. Even so, Mrs. Kapit was the only one of the hospital food service experts I talked to who remarked that cooking is more than production procedures. "Even with careful standardization of ingredients and preparation, it still comes down to the fact that cooking is an art," she said.

My sample patient tray at the V. A. hospital featured a baked veal ball with a steamed potato and cooked beans on the side. The potato had just begun to acquire that stale steam table taste, the beans were fine and the meat ball was superior. I'd be happy to serve it at home.

THINKING it might be instructive to talk to a person familiar with a large-scale food service where the customer pays directly for what he gets,

The Michigan Quarterly Review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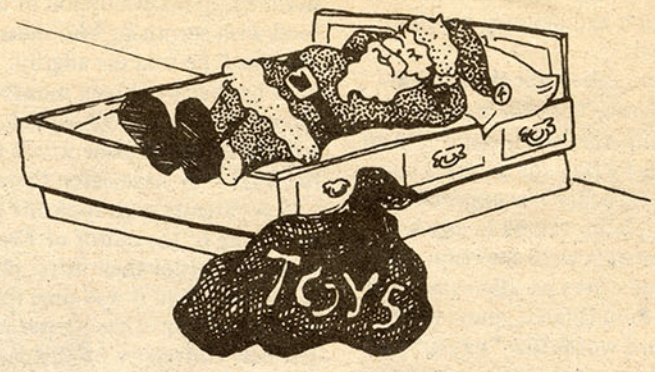

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I went out to see Roman Philipp, chef and owner of Romanoff's Catering. I asked him what was the greatest number of people he had ever served at one time. "I once cooked for 69,000 people at a Jehovah's Witness encampment. We did it out of three army field kitchens. It came out good, too."

Mr. Philipp is marvelously direct. It was a pleasure to get fast, frank answers to my questions. I briefly sketched what we had learned so far and why we were interested in the St. Joe food service operation. "Well, I tell you," he said. "They have good conscientious people over there. I know them. But they have big problems. All that room service, all those special diets."

I asked if he had any opinion on microwave ovens. "Micro-waves! I can't stand them. When I go into a restaurant where they're using them, I can smell them right away and I turn right around. What comes out of them isn't real food." There was that phrase again. "It's garbage!" That word again. "To cook good food," continued Mr. Philipp, "you have to respect the fact that your ingredients are alive. The directions for cooking only take you so far. Then you have to go by feel. And you only get that feel for it by studying under a real cook and by long experience. There's more to cooking than getting the temperature up to the right point. Cooking is an art."

I then asked Mr. Philipp what was his No. 1 concern in his business. "All caterers live with one fear—an accident with food poisoning. The simple baked bean can be a killer. I can't depend on refrigerators and thermometers that might not be working right, or worry about one worker making a human error. One mistake and I'm dead." How does he make sure his food is safe? "Very simple. Cook it right. Keep it hot. Serve it fast. And use it all up—no leftovers."

ON THE WAY over to my first interview at St. Joe's, I lectured myself. "Remember what you know. But don't prejudge." After all, along with many negative comments about the food there, I had collected a small minority of positive ones. One patient had enjoyed a perfect poached egg every morning and remembered the spaghetti dinner with real pleasure. Another who had been in the hospital a month felt the food was fine. "Of course," she said, "I chose pretty carefully. I ate a lot of Maurice salads with double orders of dressing for lunch. I avoided heavy entrees and stuck pretty much to lighter choices like chicken. I liked the custards. I'm fairly finicky, but I really think the food was fine." One high administrative officer at the hospital told me on the phone, "Why, just yesterday I spoke to a patient who was leaving and he said our food was delicious." Hmmm.

At my first meeting with the staff at St. Joe's, I talked with Gary Kaiser, Food Service Director, Janet Goldsby, Assistant Food Service Director, and Christine Taylor, Community Relations Director. I told them about the comments on the food served there. "Ghastly" and "nauseating" are pretty memorable words, but they didn't seem to ring a bell for anyone present. To my amazement, all

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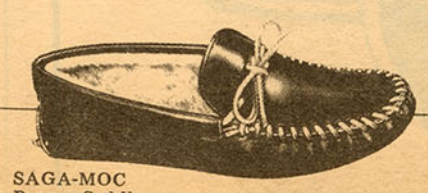

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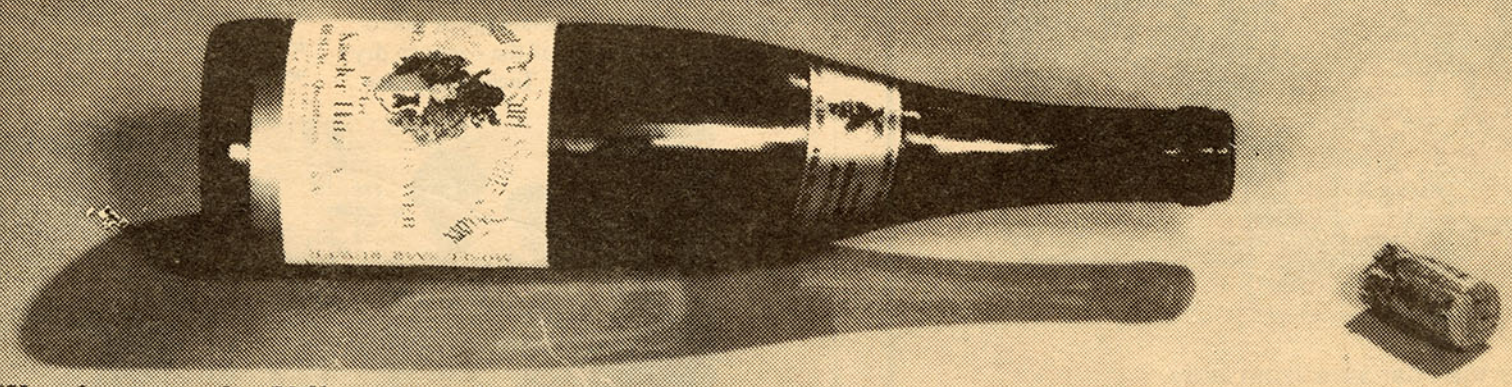

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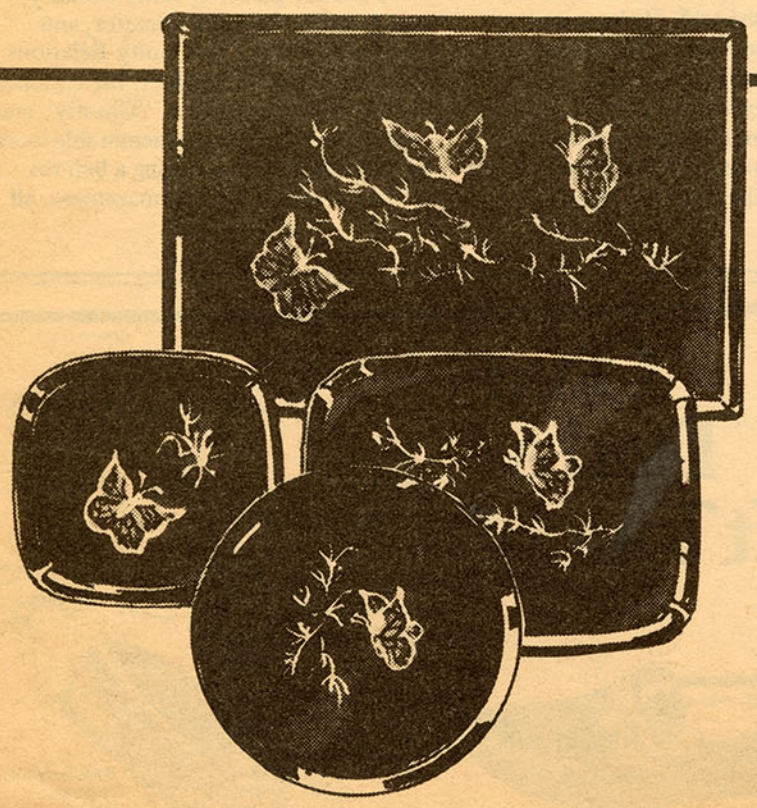

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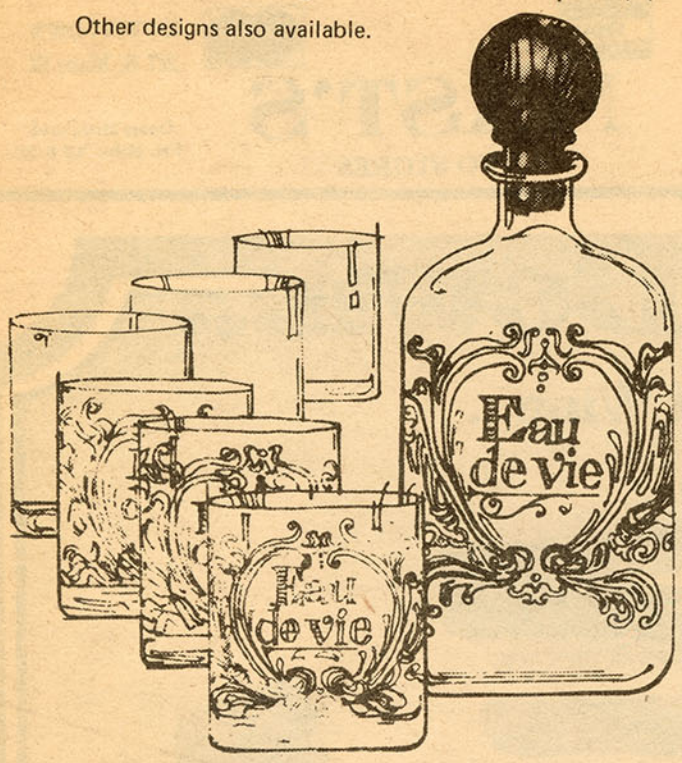

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three seemed genuinely mystified, as if they didn't know what I was talking about.

Gary Kaiser described to me the procedure followed in producing the food:

"Old St. Joe's had a conventional kitchen situated under the patient towers. Food went straight up from it and out to the patient rooms. New St. Joe's is a horizontal building. There is no way we could get hot food from our production area here to the patient areas and have it arrive hot—not if we used a conventional system.

"So in our production areas, food is prepared and cooked to 80% of doneness. It is then quickly chilled and stored at 40 degrees until the next day's meals are assembled. These partially precooked foods are put on trays with the various cold components of the meal. The trays then go to six floor kitchens in the patient areas. In each floor kitchen there are four micro-wave ovens. The hospital has 26 of these, 22 in service with four backups. A hostess who has been carefully trained in the use of the ovens removes the chilled entrees along with their starch and vegetable accompaniments, and she rethermalizes them in the ovens. In a matter of seconds (button settings control the time) the food is brought to the point of 100% of doneness and is good and hot. The hostess tests the temperature of everything that comes out of the oven with a probe called a pyrometer. The hot items are replaced on the trays which go out to the patient areas. The last tray on the cart reaches its destination not more than six minutes after it leaves the micro-wave oven. So the old problem of cold hospital food has pretty well been solved. This system makes individual service possible. We can rethermalize a tray at any time so we no longer have late admissions and people tied up in appointments missing their meals."

I tried to imagine what a partially precooked, chilled, then rewarmed potato would taste like. Looking at it one way, all the hot food served at St. Joe's is leftovers. And all of it is re-heated by micro-wave ovens.

Assistant Food Service Director Janet Goldsby explained to me how new recipes have had to be developed to take advantage of the best aspects of the micro-wave ovens and to minimize their disadvantages. A chief disadvantage of micro-waves is the tendency of the ovens to dry out and toughen meat. Techniques like rethermalizing the starches separately had to be worked out. Last summer major changes involving kinds and numbers of choices and the daily special were made. My impression was that everyone was trying hard to learn and to stay flexible until this radically new cooking method had been developed to yield the most satisfactory products.

I began to feel like a heel for bringing up the ugly words some people were using to describe the result of their efforts. I understood that there could be no question of scuttling the entire system. The investment in equipment and the very shape of the hospital made it difficult to return to the conventional food production methods of old St. Joe's. I thanked everyone for the background information and arranged to have lunch at the hospital the next day.

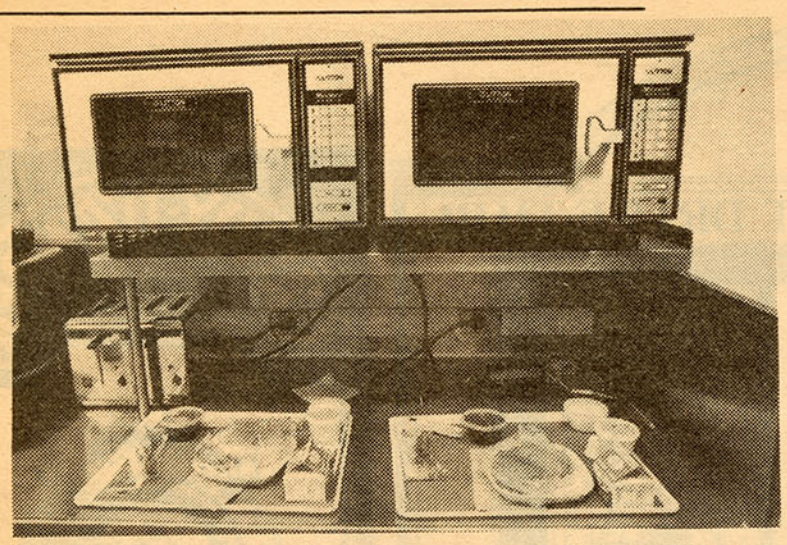
In the meantime, I called the director of dietetics at another Michigan hospital which is also a year and a half old. She spoke freely but asked not to be identified as she was unable to find her press officer to clear her statements with. "Oh, oh, oh. We have had a lot of problems. We have exactly the same system as St. Joe's. In my opinion we were way oversold by the people interested in placing the system with us. It's a very complicated method, much more so than our consultants ever indicated. We get some compliments now, but we also get our share of complaints, about the meat especially. And even comments like rotten and nauseating sometimes. I think we're improving. I do not think the system is labor-saving."

Since micro-wave is clearly the wave of the future, I called Harper-Grace Hospital in Detroit to get a quick rundown of their system, which uses micro-waves in a different way. Very briefly, they have a complete restaurant menu with fourteen entrees, twelve juices and fruits for appetizers, a wide range of vegetables and starches and six kinds of bread. All food is completely cooked and frozen when it comes into the hospital. It has been prepared by such companies as Green Giant, Stouffers, and Sarah Lee. This system is used in thousands of restaurants (Howard Johnsons is one example) throughout the country.

"I think the food here is first rate," said Laura Bryan, director of dietetics at Harper-Grace. "When our system was in place we asked the press to lunch, and we got raves." *Continued on page 17*

Peter Yates

Reflecting modern trends in hospital food services, St. Joe administrators call this the "production area," not the kitchen. The people working there are not cooks but "production workers," whose duties are so mechanical that no prior cooking experience is required.



Peter Yates

One of the 22 microwave ovens in patient areas. Much of the food has been cooked the day before until 80% done, then chilled at 40 degrees. Just before serving the food, it is given a short microwave boost to complete the cooking.

Back at St. Joe's the next day, I toured the production area with Mr. Kaiser and Carolyn Mayne, who is in charge of training the hostesses who run the micro-wave ovens. The area is splendidly equipped. It is staffed not by cooks, but by Production Workers I and II. Standardized, unvarying procedures are followed here. The "art" of cooking naturally has no place in these procedures. The staff is trained on the job.

In the patient area I watched a hostess rethermalizing a number of trays. She moved quickly in response to buzzers going off every few seconds–taking out food, inserting the pyrometer, putting in food, replacing hot food on the trays, pouring coffee which she makes there in the floor kitchen, following directions like "lift lid slightly" and "remove paper towel and serve"–back and forth, over and over, performing like a one-man band.

I then followed Gary Kaiser and Carolyn Mayne to a conference room equipped with a micro-wave oven. Several kinds of patient trays were waiting for me. Carolyn Mayne began rethermalizing the food and I sat down to a taste test which proved fairly unnerving. Always under their watchful eyes and intimidated by their hopeful smiles, I dug in.

The first item was a triumph–a perfectly poached egg, so timed that when it comes out of the oven, still cooking a bit in its little cup, it will be perfect when it reaches a patient five or six minutes later. Next I had a fish filet sandwich and pronounced it acceptable. I had been told it is hard to get a straight answer from patients about food quality. Now I knew why. I had said the fish sandwich was acceptable. "If you can't say anything nice, don't say anything at all"–a lifetime of telling white lies flashed through my mind. The truth was, it was *barely* acceptable. Its coating was soggy and the flavor was very strong, not very fresh-tasting.

Next I tried a hamburger. It didn't smell like a hamburger, it wasn't the color of a hamburger, and it didn't taste like one. It was something else entirely, and it was awful.

Next came a baked potato. Surprisingly, after what that poor Idaho had been through, its texture was almost right and it tasted only slightly stale–in every way equal to a steam-table potato.

Finally I addressed what I saw by its shape must be a pork chop. On it was a slice of orange for garnish, and I could tell that it had been chilled with the garnish in place because the flavor of the orange peel had penetrated right through the chop. Remembering the saying that "all garbage is salad until you add the orange peels and coffee grounds," I tried a piece of the chop far away from the garnish. The flavor was better but bore no resemblance to any pork chop I had ever eaten. "Not very good," I commented.

I asked Food Services Director Gary Kaiser what it felt like to work so hard to follow all the complex rules that relate to hospital food, to document everything, to work out written procedures for everything, to go to endless numbers of meetings, to deal with labor, health, and sanitation authorities and satisfy their complicated demands. What did it feel like to work hard with Janet Goldsby and all the other dedicated people trying to upgrade the appeal of the food and then get mostly negative feedback for your efforts? "I admit, you have to be crazy to like hospital food service," he replied.

Back home I pondered this extraordinary state of affairs. On one side are all those hard-working hospital people who sincerely seem to feel the food is just fine. They are all trying to improve food quality. But can they do this by fiddling with recipes, offering more variety and changing rotation schedules? I remembered all those funny terms I had learned. Production area, Production Worker I, Production II, rethermalize, pyrometer,–these were words I had trouble relating to cooking. What were they making out there at St. Joe's? A car? Recipes are worked on but is there a first-class chef engaged as a consultant? There are a very few Production Workers at St. Joe's with restaurant backgrounds. Not one is a professional cook. Do all these dedicated people ever entertain the thought that the precook-today, finish-tomorrow method is basically flawed? That the "100% Stouffer's" approach may be better?

On the other side are all those ex-patients who continue to ravage the reputation of St. Joe's food in the community. How can two groups of people be so far apart in their assessment of the same product?

Hospital administrators, their professional associates, and big donors to St. Joe's fund drives are people from whom you hear the more favorable comments about the food. Are they all caught in a classic example of cognitive dissonance? According to this psychological theory, the greater one's investment in a project, the harder it is to accept negative feedback about the results. Are these people close to St. Joe's digging in their heels, wolfing down that awful stuff and sincerely saying "Dammit! I like it!" Is their investment in time, money, effort, and love for the place so enormous they can't face the problem objectively? ●

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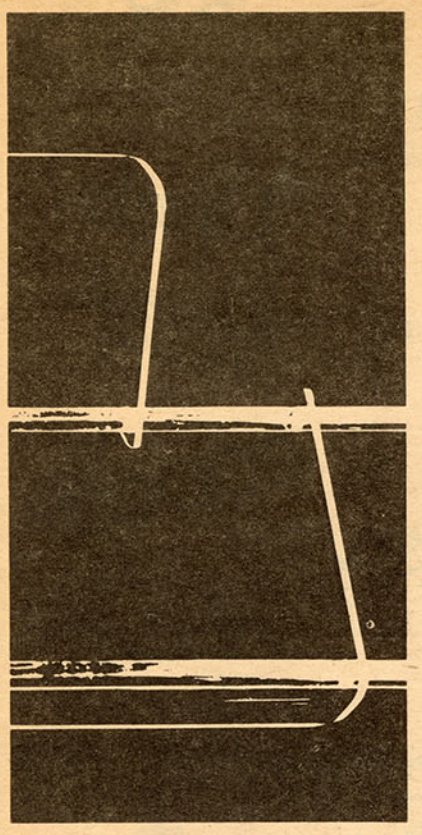

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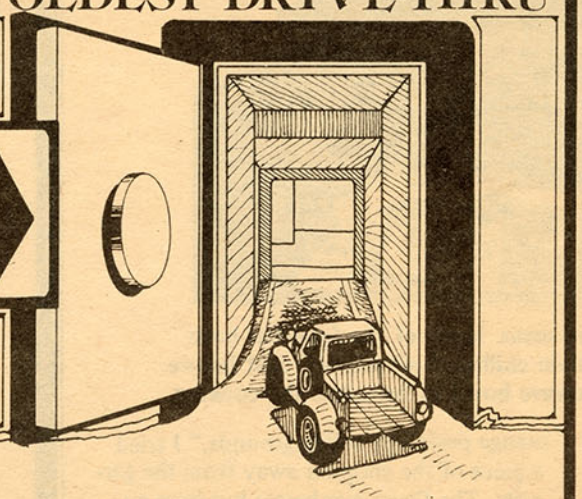

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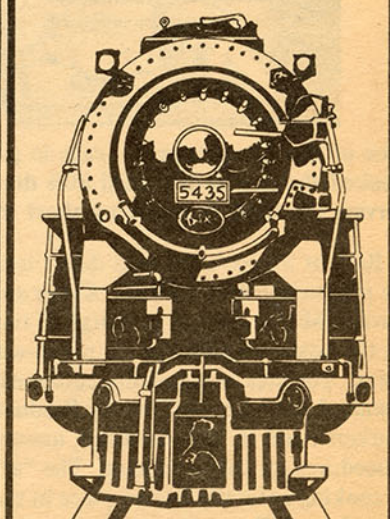

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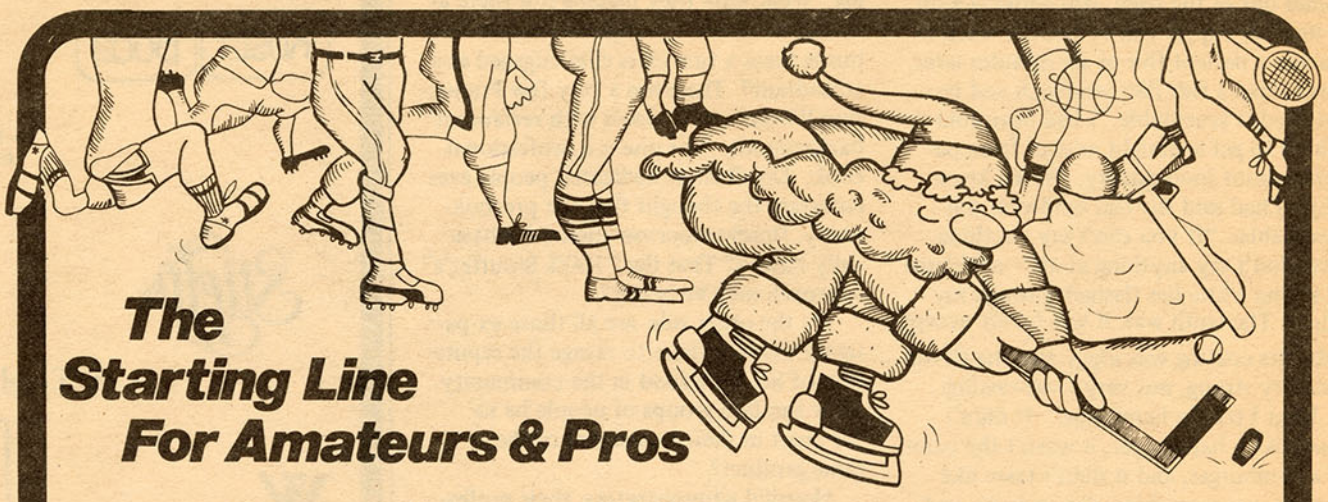

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Making It in Science Fiction

Three Ann Arbor sf writers tell of their craft and its rewards.

Science fiction's growing appeal to American readers has also produced a growing number of sf writers. In 1972 there were 348 sf books in print; in 1977 that figure had jumped to 981.

Ann Arbor has three residents who are seriously pursuing science fiction writing. Deal McLaughlin is the best known nationally of the three, with over two decades experience in publishing both sf stories and novels. Robert Asprin has been writing for less than four years, but he already has six books published or under contract. Lynn Abbey is a newcomer to the field. Her first book will come out next June.

Tom Staicar talked with all three to find out how they got involed in sf writing, what writing techniques they use, and what they think about the sf field.

Dean McLaughlin: Using fantasy to explore ideas

IF YOU GO TO THE BOOK STOP in Plymouth Mall, you will probably see a tall, bearded man there who happens to be a nationally-known science fiction author. Dean McLaughlin, the 47-year-old owner of The Book Stop, loves books. Although he could easily have considered a full-time writing career, he never wanted to leave bookselling, an occupation to which he has devoted twenty years.

"I'm very much a part-time writer," says McLaughlin, who is a bachelor. "The store occupies about 12 hours of my day."

Many subject areas in the store require his attention. But the science fiction corner is a favorite gathering spot for fans in the area who want to find the very latest sf releases by their favorite authors. The Book Stop always seems to get the latest sf book about two weeks before the competition.

In addition to managing The Book Stop, McLaughlin travels to sf conventions in Michigan and Ohio, carrying hundreds of books with him. He sets up with other "hucksters" (as book dealers at sf conventions are affectionately known) and sells books to fans, then puts on another hat and becomes a speaker for the convention.

We asked if he had doubts over whether to pursue bookselling or writing as his career at any point. "Actually there never was a conflict," McLaughlin told us. "Selling books was always my means of making a living. This freed my other time for writing at my own pace. I started writing as a teenager after reading the short stories and novels of the best science fiction authors. I never intended it to be my main career."

McLaughlin read a lot of science books on his own but avoided taking such courses at U-M, where he graduated in 1953 with a BA in literature. Astronomy, as well as the other sciences, helps to form the foundation of most sf stories. In McLaughlin's case, the subject had a special significance. "My father, Dean B. McLaughlin, was a U-M astronomy professor. When I attended the U-M, I avoided taking any astronomy courses. I felt I would be under special pressures because any instructor would tend to expect more of me than perhaps I could do."

As a young man he worked in bookstores in the U-M campus area, including Slater's on State St. "When Slater's went out of business, I looked over the possibilities and decided to invest in my own store. My store was one of the first Plymouth Mall stores five years ago."

McLaughlin's writing career developed as he started submitting stories for publication in his early twenties. Inspired by the classic authors in such books as Donald A. Wollheim's *Pocket Book of Science Fiction* (the first paperback sf anthology) and the works of Isaac Asimov, Robert A. Heinlein and others, he tried to develop his talent to a professsional level. His earliest sales in the 1950's included some to the most prestigious and demanding market of the time, *Astounding* magazine, edited by the late John W. Campbell.

After years of short story writing, he tried his hand at a novel. *Dome World* began as a novella published in *Astounding*. The novel is set under the oceans in domed cities of the future. Civilization depends upon using the resources of the ocean, and a war between the land-based governments and the people living in the domed underwater cities becomes imminent. "I wrote this to explore the conflict between the desires of an individual and the desires of a government," McLaughlin told us. "The novel began as two novellas with linked, sequential events which have people trying to get out of the political traps they find themselves in." *Dome World* has appeared twice in paperback, the last time in 1971. Total sales of the book are about 100,000 copies, making it McLaughlin's biggest seller so far. Foreign editions have appeared in Spanish and Italian.

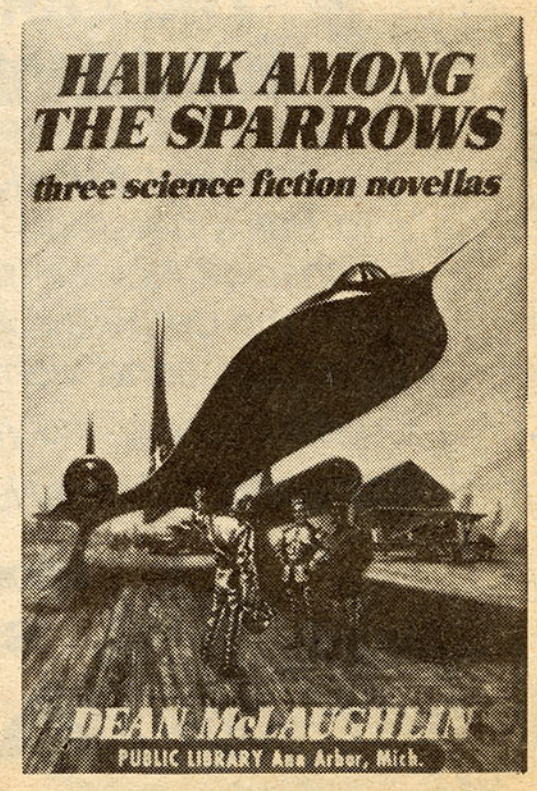
His second novel, *The Fury From Earth* appeared in 1963. His third book, *The Man Who Wanted Stars* (1965) evolved from a series of short stories about a man who strives to achieve his dream of travel to the stars. McLaughlin recalls: "I had written two interconnected stories and sold them. Three final stories were harder to place, partly due to the collapse of a magazine which had bought part of the series just before folding. I spent one or two evenings writing smoother transitions and then wound up getting all the stories published together as a novel, *The Man Who Wanted Stars.*

His current book in print is a hardcover called *Hawk Among the Sparrows* (St. Martin's, $6.95). It consists of three short novellas which appeared in *Astounding* and *Analog*. The publisher's preliminary statement showed sales of about 3,000 copies so far.

The title novella deals with the dilemma experienced by the pilot of an ultramodern jet fighter place which enters another time through a space-time warp. He ends up in the middle of World War I on the French side versus the leading German air aces who engage him and his new colleagues in repeated dogfights in the air. He assumes that his modern equipment will quickly wipe out the Germans but then finds that his fuel runs out much too quickly, his computerized heat-seeking missiles cannot find so small (and cool) a target as a bi-plane, and his aircraft zooms past the enemy before he knows they are there. He has to find a way to allow his pilot friends to survive as the Germans close in.

We asked McLaughlin if he has any basic philosophy which he expresses in his writings. "Well, the most important aspect of most fiction, including science fiction, is its entertainment value," he told us. "But I usually find more idea content beyond pure narrative structure in science fiction. When I write I usually express ideas in such a way that it would be very difficult to explain them in a few words. Otherwise I wouldn't write fiction. In my writing I can explore different sets of values and bring ideas into conflict and see what happens."

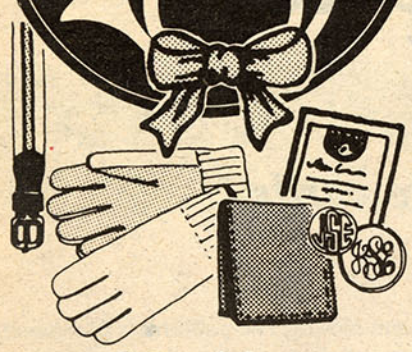
We asked him if he had considered writing for films and television, a strong



Tom Staicar

[Left] Dean McLaughlin in his bookstore, The Book Stop, in Plymouth Mall. [Right] The bookjacket of Hawk Among the Sparrows, published by Scribners.

The Steeplechase



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current trend among sf writers. "No, I wouldn't want to do that. It would be a different sort of discipline entirely. I like to write when I want, at my own pace. I have never wanted to work under a deadline. Films and TV require deadlines all the time, and I wouldn't enjoy that at all."

"I write evenings, Sunday evenings especially," he told us. "I also manage to get in a lot of first-draft work over dinner." He picked up a leather case containing the manuscript for his current project, a novel. "I take the manuscript with me and write in longhand. I seldom note something down which I think of during the day. I usually rely on my memory."

McLaughlin lets a story seek its own natural length. "I generally do not work from a written outline. I already have an idea where I'm going to go with the main points or events. Then I fill in the gaps between. It's like building a bridge."

Recently he has had short stories appearing in *Isaac Asimov's SF Magazine*. In November of 1977 his novella "Beachhead" was featured as the cover story in *Analog*.

McLaughlin is reluctant to discuss his current project, a novel tentatively called *Dawn*. "I never discuss my fiction pieces too much before they are done because I am a strong believer in the idea that a book can go stale if a writer 'talks it out' before it's finished." He expects to complete the book by mid-1979 but does not consider that a self-imposed deadline. "If the novel requires more time before I am pleased with it I will take as much as I need with it."

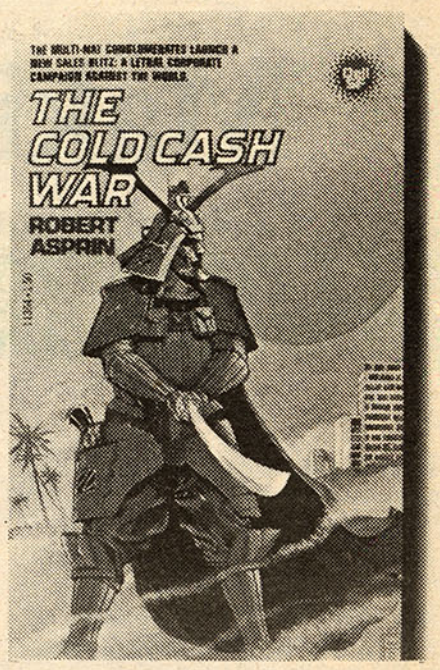
Using his time to write what he wants when he wants to write it is a goal which many writers wish they could attain. Dean McLaughlin is happy with his bookstore as well as with his writing career. Increasing his fiction output would not increase his personal happiness, so his fans will have to accept him as he is and wait for his rather infrequent science fiction books as he writes them.

Robert Asprin: Going after the "big bucks"

THIRTY-TWO YEAR OLD ROBERT L. Asprin is a dark-haired, slender man who talks quickly and seems to be thinking of two or three new ideas a minute. A lifelong resident of Ann Arbor, Asprin has worked for the past twelve years at Xerox University Microfilms as a cost accountant. With a full-time job, a wife and two children, writing science fiction has had to take second place in his life.

But within the past two years, Asprin's writing career has started on its way to becoming his chief means of support. Three years ago Robert Asprin had not made a professional writing sale. Today the bearded writer has signed a contract for his sixth book, and he is fast gaining national attention.

"There were two things I always wanted to do for a living," Asprin told us, "writing and acting." He tried acting and still takes roles in local productions when he has time. However, it did not turn out to be his career choice. "I saw too many starving actors around," he says.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THE COLD CASH WAR
ROBERT ASPRIN

Asprin's first novel, The Cold Cash War.

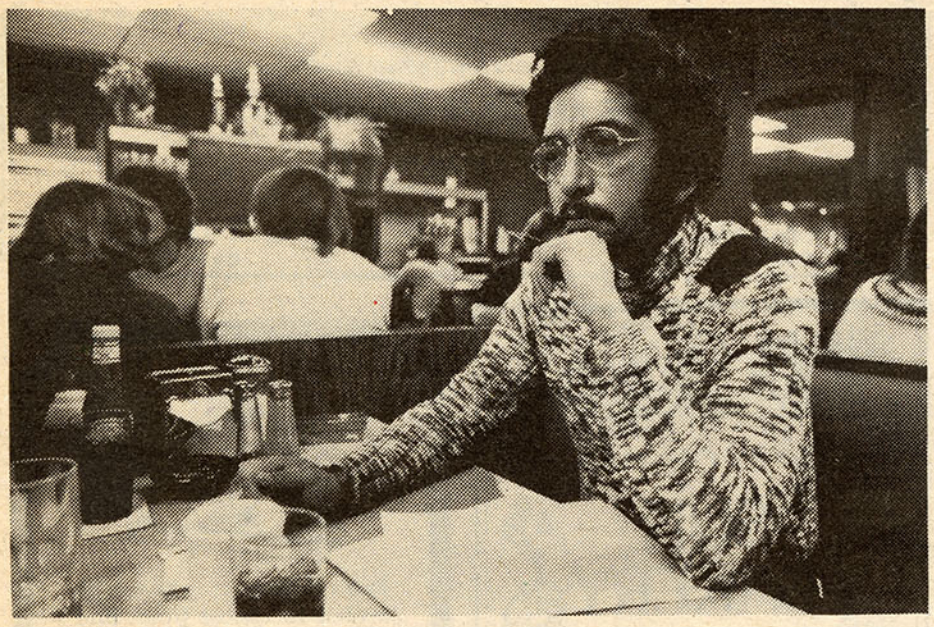
Before he could make any attempt at writing for a living, Asprin had to make a living. After attending U-M and studying for a natural resources degree, he left after two years to join the U.S. Army Airborne Division. Upon his return to Ann Arbor he entered the field of cost accounting in order to support his family. Writing had to wait.

Four years ago he decided to make a try for professional publication. "I have always been an sf fan, which means attending dozens of sf conventions all over the country. I had made friends with Gordon R. Dickson [a leading sf author], and I showed him some sample chapters of a novel I wanted to write. I hoped he would use them for his own writing or collaborate with me. He gave the answer I found out later is the only one to give: go home and write the novel yourself and show it to me. I found out most new writers never come back."

Asprin surprised the famous author by returning with a novel. "Dickson introduced me to the New York literary agent, Kirby McAuley, and eventually McAuley took me on as a client. The novel I showed them turned out to be the *Cold Cash War*."

Kirby McAuley is one of the top agents in New York; he handles many of the most famous names in sf. That fact, together with the high quality of the first novel, resulted in its sale to St. Martin's Press. The hardcover book appeared in 1977 and has sold about 2,000 copies, average for a hardcover. A section was featured as the cover novella in the August, 1977 issue of *Analog*, and the Dell paperback was released in August, 1978. Paperback sales have been doing very well, and the publisher has projected a total sale of 100,000 copies.

In his visits to sf conventions, Asprin has made contacts with important people in all phases of publishing and writing. Last year he got a phone call from Hugo Award winning artist Kelly Freas, who did the early Alfred E. Neuman drawings for *Mad Magazine* and later built a career as the leading cover artist for sf paperbacks and magazines. Freas wanted him to finish a fantasy novel project which Asprin had discussed earlier. There was a place for the novel in Freas' new Starblaze series of books. Asprin finished his novel and it is now in print as a lav-



Peter Yates

Working on his next novel: Robert Asprin at his favorite haunt, The Brown Jug, where he gets most of his writing done.

ishly-illustrated large-size paperback. Of the first five Starblaze books, Asprin's novel *Another Fine Myth* (Donning, $4.95) is the top seller with nearly 5,000 copies sold.

Asprin's next major novel is *The Bug Wars,* a St. Martin's Press hardcover scheduled to appear in early 1979. Written from a reptile's viewpoint, the novel will be promoted as a book similar in some ways to *Watership Down*, the recent bestseller written from a rabbit's point of view.

Asprin told us: "I wrote *The Bug Wars* because I was tired of reading about 'aliens' who were actually fuzzy humans. Most authors simply portray their aliens in completely human terms. I used a reptilian logic process which is totally non-human. It still had to have enough identifiable factors so human readers could understand. It was similar to devising eight different Mr. Spocks for Star Trek."

Aside from a novel called *Act of God* on which he and Lynn Abbey are collaborating, Asprin has nothing else to do as a writer for the time being than working on the five books for which he has contracts. "My agent keeps telling me to slow down and to concentrate on just the big books like *The Bug Wars.* In the future I will try to write only a few books, and I hope to start getting into big bucks. By big bucks I mean royalty advances in the $40-50,000 bracket. That's my goal for right now."

How does a full-time cost accountant go about writing so many saleable manuscripts? First, Asprin learned that he works best writing in longhand for first drafts. Next, he discovered a unique place where he can concentrate on his writing every night—a busy public restaurant!

"I'm at the Brown Jug on South University most nights from about 8-11 p.m.," he told us. "I bring my manuscripts here and work at one of the booths."

We asked how the Brown Jug, with its steady stream of customers coming in and out and staff carrying dishes and food orders from place to place, could be a writer's haven. "I found that I could not write in silence," Asprin replied. "I also found that I could not write at home. It was either too quiet, or my kids would want to come in to show me what they did in school. Friends would call on the phone or come over. It was too distracting and I got nothing done. Even if no one bothered me I would dimly hear the sound of the TV in another room and say, 'Hey! That's "The Hallelujah Trail!" I haven't seen that movie in three years.' Then I'd find myself humming the soundtrack with a blank page in front of me an hour later."

How did the restaurant provide the right setting for writing? "First of all, none of the noise going on around me has to do with me. It is not centered on me. I sit at the edge of the booth and if friends come by I won't let them sit beside me. They understand when I tell them, 'This thing has to get written within a week.' The staff here knows by now what's going on. No one bothers me. They'll bring a cup of coffee when they see me, and unless I tell them otherwise, they won't bother me with questions about what I want to order.

"A spinoff is that, when I'm stuck for a character or a bit of dialogue to sound just right, I look up and use a person I see at one of the booths. Some of the minor characters in my novels have been people who were customers at the restaurant."

This unorthodox approach has resulted in Asprin consistently finishing his writing in time for the deadlines of major publishers.

Lynn Abbey: A press run of 60,000 for her first novel.

LYNN ABBEY, 30, is about to become a published sf author. The preparation for this feat included moving from New York to Ann Arbor to help her in her writing career. Usually one expects a young writer to move to New York *from* somewhere. We asked her how it came about that she did the opposite: "I was tired of fighting the subways in New York. I wanted to write but the environment was just not right for me there. Around two years ago Robert Asprin talked with me at a science fiction convention there and told me all about Ann Arbor."

Abbey moved here and got the writing

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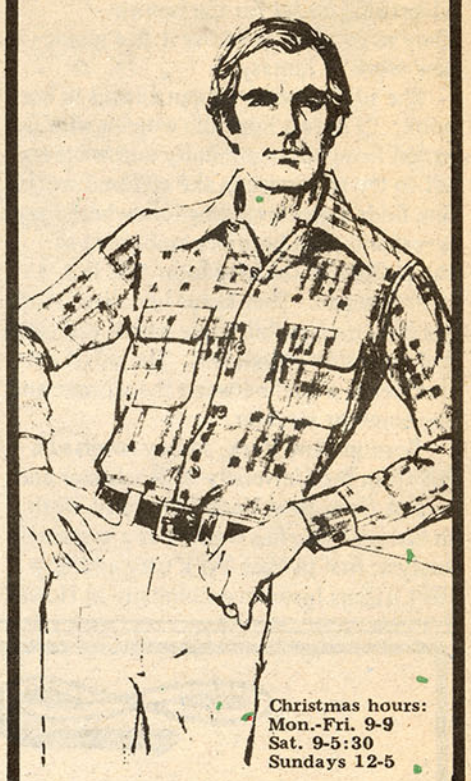

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Peter Yates

Author Lynn Abbey, whose first novel will be coming out in June.

done. Her first novel will be published in June by Ace Books. It will appear as a large size paperback with illustrations throughout. The novel is called *Daughter of the Bright Moon.*

Part of the problem she faced in writing her novel was in the early stages of the manuscript when she could not seem to get the first few pages right. "I was writing and rewriting and polishing the first three chapters. After a long time I decided to take the advice which Gordon Dickson gives. He tells writers, 'Since you are going to have to rewrite much of the novel once you finish it anyway, you may as well just write it all and polish later.' "

She sold the book to Ace. "I'm very pleased that it has been chosen to be the advertising leader for the month. They're going to promote it as a major new work of fantasy."

She told us what we can expect in her book: "I have a nomadic woman who is exiled from her community and wanders off to try to survive in the civilized world. She finds a medieval kingdom where magic is real and then becomes embroiled in the politics of the kingdom. She is a swordwoman. That keeps her alive. And she has an empathic horse which can sense and respond to emotions. The novel culminates in a duel between the woman and the emperor sorcerer."

Born in New York, Abbey received a BA from the University of Rochester and an MA from New York University, both in history. She has worked as a systems analyst, first in New York City and now for Citizens Insurance Company in Howell, Michigan. She writes evenings and weekends.

Although her study of history is reflected in her close attention to detail in creating a believable medieval kingdom in her fiction, her academic background had its drawbacks when she began writing: "I had developed a very dry, academic style from my history work. In history you can have a cold, distant, wordy type of writing style and people will read you anyway because they have to or they can't pass the course. It took me a long time to learn how to write fiction."

Contrary to the usual method of beginning with short stories and working her way to longer lengths, Abbey started writing novels. "The novel length is just the natural one for me. I've never written short stories."

Her next project is a sequel to *Daughter of the Bright Moon*. Ace Books has expressed an interest in it. She is also working on a different kind of novel in which computers do *not* take over the world. "I know a lot about computers and how they really work because I use them every day working for the insurance company. The first big thunderstorm and the computers go down. At that rate computers won't take over anything."

In the future her projects include a collaboration with Robert Asprin and one section of his upcoming fantasy anthology *Thieves' World*. She is delighted to find the publishing world taking notice of science fiction. "What I have been able to do in getting published with a projected press run of 60,000 copies for my very first novel could never have been done a few years ago. It just wouldn't have been possible."

Abbey agrees with her friend Robert Asprin's idea that many new sf writers are totally different from the established writers. "We are much more into profit and losses and turnaround times and just what is feasible in a business environment and what is not. Publishing is a business, and not all sf writers realize that. Most of the older sf writers came from an academic background where there was only so much money from a grant and that was it. Others were from a scientific or technological background. We, on the other hand, are aware of how much money we can expect to get from how much spent in promotion or distribution. We know what a cash flow problem means. Now that the big publishers are taking us seriously we are getting the kind of promotion and royalty advances we deserve." ●

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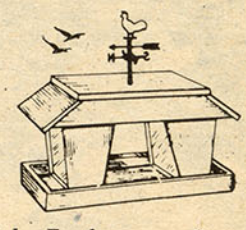

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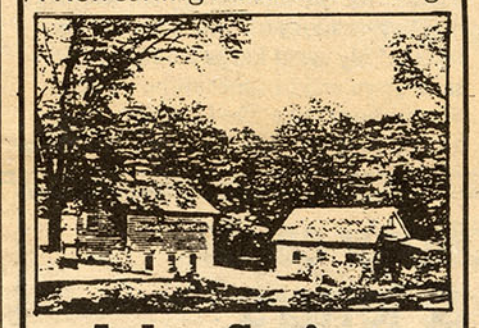

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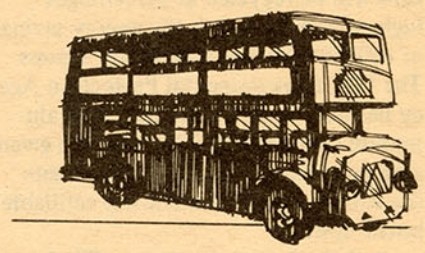
Over 300 tapes are available. Titles are listed in a Tel-Med guide by numbers which should be used when requesting topics. "Backaches," for instance, is number 37. Here is a sampling of other topics, selected to give a notion of the local library's tapes: 136, "Amphetamines and Barbituates"; 127, "Arthritis & Rheumatism"; 7, "What a Case of Pneumonia Means"; 183, "Cancer's Seven Warning Signals"; 232, "Speech Problems in Children"; 44, "Ulcers"; 101, "Thermal Burns"; 160, "Cockroaches"; 70, "Sore Throats"; 300, "The Flu"; 12, "Am I Really Pregnant?"; and 8, "Venereal Disease."

The Tel-Med guide with complete listings and other information may be obtained by calling Tel-Med at 668-1551 for Ann Arbor, 434-6120 for Ypsilanti, or by writing Tel-Med, c.o. St. Joseph Mercy Hospital, Box 995, Ann Arbor, Mich. 48106. Tel-Med switchboard hours are 8 a.m. to midnight, on weekdays, 12 noon to 9 p.m. weekends.

Tel-Med started in San Bernardino, California, five and a half years ago and has spread to service a population of over 35,000,000. Tapes are recorded by a master Tel-Med library in California, and reviewed and revised, sometimes with local references, by Washtenaw County Medical Society physicians in their areas of specialty. Tel-Med operators, hired with CETA funds, work at St. Joe.

Tel-Med is a health information service and should not be used in place of professional emergency treatment or diagnosis, its sponsors stress. Tel-Med tapes offer up-to-date medical information from a mainstream point of view.

One topic notably absent from the Washtenaw County tape library is sexuality, as Ann Arbor News columnist Jane Myers pointed out recently. Tapes on birth control, male and female sexual response, masturbation and abortion are the most popular nation-wide. They help answer many teenagers' questions.



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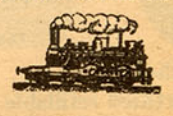
Free calendar on Michigan trains

A free illustrated calendar depicting scenes from Michigan railroading history is available from Great Lakes Federal Savings at all its branch offices. It includes photos of stations at towns in the Ann Arbor and Battle Creek areas where Great Lakes Federal has its offices.



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Buy Refillable Bottles, The Ecology Center Says

IF YOU'RE a Washtenaw County resident who voted in the November, 1976 general election, chances are you voted in support of Proposal A, the Michigan "bottle bill." The bottle bill passed this county by a margin of better than three to one, considerably above the statewide margin of 64% to 36%. Perhaps you thought passage of Proposal A would lead to the demise of the soft drink and beer can, and bring back refillable bottles on a wide scale throughout the state.

Consumers' choice: the 5-cent certified refillable bottle versus the 10-cent non-refillable can or bottle. The Ecology Center explains why it favors refillables.

Guess again. Unless consumers display a marked preference for refillable soft drink and beer bottles, throwaway bottles and cans will remain on the grocers' shelves in large numbers even after the bottle bill takes effect on December 3rd. The Ecology Center of Ann Arbor believes that the refillable bottle is the best choice in packaging of soft drinks and beer, and urges consumers to pick refillables instead of non-refillables whenever purchasing these beverages.

The continued marketing of non-refillables in Michigan is made possible by the wording of the 1976 ballot proposal. The proposal was patterned after Oregon's bottle bill, which places deposits on all soft drink and beer containers sold within the state but does not explicitly require refillables.

Because the Michigan law does not mandate a change in packaging, container manufacturing companies have begun promotional campaigns aimed at convincing the consumer to buy soft drinks and beer in non-refillables. Reynolds Aluminum, for example, has run full-page ads in many of the state's major daily newspapers, designed to "educate" the public on the value of aluminum cans. Reynolds paints a picture of the aluminum can as environmentally benign, easy to transport and recycle. "...What's good for you is good for the country," Reynolds says. "Empty aluminum cans can be recycled. . . saving 95% of the energy needed to make new aluminum."

Reynolds ignores a number of facts.

First, *nothing in the deposit law requires that containers be recycled.* Both Alcoa and Reynolds are furnishing recycling equipment to Michigan beverage distributors, but whether or not aluminum cans will be recycled at percentages high enough to match the energy savings of refillable bottles is anybody's guess. The U.S. Environmental Protection Agency has determined that 95% of all aluminum cans produced for sale in a given area must be recycled to approximate the energy useage of a ten-trip refillable bottle system.

And that's just aluminum. Steel cans, which could garner a significant share of the Michigan market, do not match the energy savings of ten-trip refillables even at 100% recycling. And glass recycling fares even worse than steel-can recycling from an energy standpoint. Given the uncertainty of recycling levels of these materials (based in part on fluctuating scrap values), the refillable bottle emerges as the surest bet to save energy.

Reynolds also conveniently ignores a stated purpose of the Michigan bottle law: "To promote the use in this state of reuseable beverage containers of uniform design, and to facilitate the return of containers to manufacturers for reuse as a beverage container. . . . " This section of the law provides for the use of "certified" refillables, which may be used by more than one beverage manufacturer. Certified refillables have a 5¢ deposit value instead of the 10¢ value placed on cans, non-refillable bottles and uncertified refillables, to provide an economic incentive for their widespread use.

Reynolds would prefer not to mention this two-tier deposit system, which works to their obvious disadvantage. But the design of the system is clear—it is meant to encourage refillables through the charge of a smaller deposit fee on the certified refillable bottle, which Reynolds does not manufacture.

Another important issue overlooked by container manufacturers is container cost. Although manufacturers argue vehemently that the deposit law will cause beverage prices to rise, they do not hesitate to market a container which costs consumers more. A 1975 bottle bill report prepared by the Michigan Public Service Commission placed the average cost of a 12 ounce steel, bimetal or aluminum beer can at 4.6¢, roughly the same as the 12 ounce refillable bottle average cost of 4.7¢. However, if that bottle is refilled ten times, the cost per serving for the container is .47¢, about one-tenth the cost of the can. This savings is expected to be offset to an unknown degree by the increased handling, shipping and storage costs of the heavier, bulkier refillables. But in the case of refillables, those costs pay for work done by people, not merely for materials. Numerous studies have indicated that refillables create jobs—more jobs than are created by alternative container systems.

There are other reasons to buy refillable bottles. The resources needed to produce them are available in this country (unlike aluminum) and their production processes are less polluting than other containers (especially aluminum).

- Dave Lynch for the Ecology Center

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Leisure Notes

Holiday-related history events

There's an extraordinary flurry of history-related events this December, including two lunchtime slide talks and open houses with holiday decorations at two historic homes.

Ann Arbor Ethnic Roots-- Slide Talks by Wystan Stevens

Ann Arbor's city historian Wystan Stevens will present two slide programs at the public library main branch. "The Ethnic Background of Ann Arbor" will be held on Friday, December 15, and "Old German Town--Ann Arbor's Old West Side" is the following Tuesday, December 19. Both shows run from 12 to 2 p.m. After the show between 2 and 5 p.m. refreshments and baked goods may be purchased and consumed at the nearby Kempf House, 312 S. Division, festively decorated for the holidays. The city's Historic District Commission is sponsoring the event.

Christmas Decorations at the Kempf House

The Ann Arbor Garden Club has adorned the Greek Revival-style Kempf House for the holiday season with handmade decorations, including bows, popcorn strings, and clothespin dolls, combined with greens, fruit and pine cones for an old-fashioned effect. The city-owned house and its antique furnishings (including a doll house to delight the children) will be open from 2 to 5 on Saturday and Sunday, December 9 and 10, and also after slide shows (see above) and for special ethnic afternoons (see below).

Country Christmas at the Cobblestone Farm

The 1844 cobblestone farmhouse at 2781 Packard next to Buhr Park will be open from 12 noon to 4 p.m. on the first two Sundays of December, the third and the tenth. There will be many special holiday events and displays, including:

- greens and decorations made at Virginia Tobias's Ann Arbor "Y" workshop which specializes in researching Christmas decorations from the pre-Civil War period.
- traditional Christmas music from Robert Malley and his male singers.
- antique dolls from the collection of Margaret Smith
- a real German "Christmas Garden"--a miniature village with a mill pond and waterwheel, loaned by Helen Protz and made for her by her parents in 1922.
- sleigh rides (snow permitting) in Versile Fraleigh's sleigh pulled by his big Belgian draft horses.
- a baked-goods table and gift shop with handmade stocking stuffers, ornaments and decorations.

Parking is available in the Buhr Park parking lot behind the farm (do not block entry drive) and at the Seventh Day Adventist lot across Packard.

Polish and German Christmas Afternoons

Christmas customs from Poland and Germany will be featured, stories will be told, and holiday treats will be served by people in folk costumes at these December open houses at the Kempf House, 312 S. Division. The Polish day, sponsored by the Polish-American Alliance, is Saturday, December 16; the German one, put on by the Ann Arbor German Society, is Monday, December 18.

Fresh-cut Christmas trees at county tree farms

Going out to the country and cutting your own Christmas tree is a holiday ritual that probably won't save you money. But it will give you a fresher tree than the commercial ones trucked in from Canada, and you have a lot of trees to choose from. Here are three Washtenaw county tree farms where you can cut your own or buy pre-cut trees. Go early for a good selection; there seems to be a Christmas-tree shortage this year.

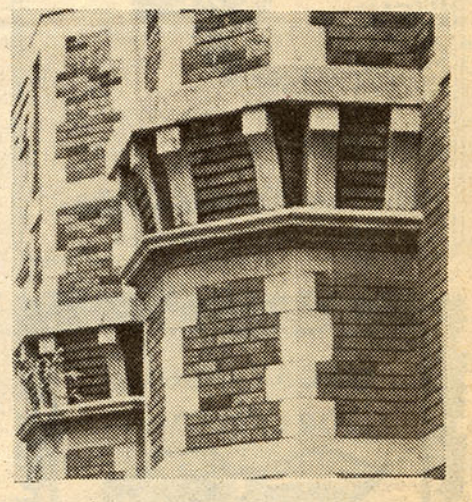
Lee Arends, 3516 Notten Road, Chelsea. (north of I-94 between the Kalmbach and Clear Lake Road exits; telephone 475-7584). Prices: Scotch pine, you cut, $9; Scotch pine, pre-cut, all prices. Douglass fir, pre-cut, $15-$25.

Albert Riegal, 17763 N. Territorial Road, Chelsea. (475-2459) Scotch pine, you cut, $1 a foot.

R. E. Burnett, 4875 Walsh Road, Whitmore Lake. (449-2149) Mostly Scotch pine, with a few spruce. $10, whether you or they cut. Open Dec. 9 and 15 only.

Test of the Town

By Bob Breck



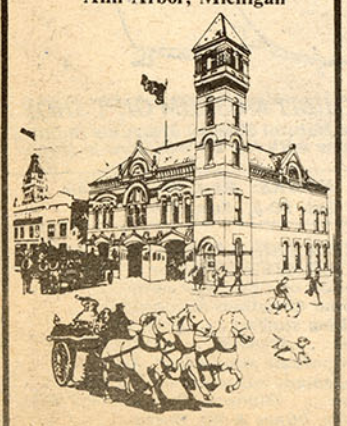
LAST month's test was a hard one, so we were surprised to receive twenty-one answers correctly identifying the oval and three-quarters round windows as those of the house at 122 N. Thayer, corner of Ann St. Several entrants pointed out that the yellow house at 610 East Ann has the same distinctive windows.

Bill Wood and S. Kossudjc (a joint entry) and Don Malcolm were the names chosen by lot from the correct entries; they won record albums of their choice from the Liberty Music Shop, 417 East Liberty.

The distinctive building in this other month's mystery photo is somewhere in central Ann Arbor.

Please *mail* answers to the Ann Arbor Observer, 608 Wolverine Building, Ann Arbor 48104. If we receive your answer by Friday, December 8, your name will be put into the hopper from which the winners are selected.

Historic Buildings
Ann Arbor, Michigan



a perfect gift

Guidebook available at local stores for $3.75 & by mail order from the Ann Arbor Historical Foundation, 312 S. Division, Ann Arbor 48104, for $4.35.

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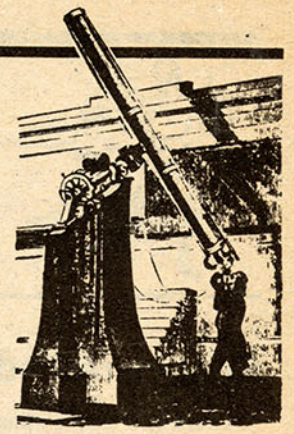
Above Ann Arbor: Gift Guide to Telescopes

By Jim Loudon



19th-century telescope

Most months, "Above Ann Arbor" deals with the naked-eye or binocular sky, but I'm often asked how to get into the more exotic world of telescopic astronomy. If you'd like to give–or get– a first telescope this holiday season, here are my suggestions. I've listed specific manufacturers because I feel any article devoted to consumer items that doesn't is a cop-out, but please note these are only firms (all long-established and well-known) I happen to have dealt with personally; many other fine ones advertise in amateur-astronomy magazines like Sky and Telescope *and* Astronomy *(Ann Arbor Public Library, U-M UGLI Periodical Room, or Ann Arbor bookstores like Community Newscenter or the Blue Front). Our closest supplier is University Optics, 2122 E. Delhi Rd., 761-0430. All recommendations are mine, so get mad at me, not the* Observer!

First, let's get straight that magnifying power *per se* has nothing to do with a telescope's quality. *Any* telescope can in principle achieve *any* power–you just stick in the right eyepiece. (All but the very cheapest telescopes have removable eyepieces.) Actually, most amateur astronomers find themselves using their *lowest*-power eyepiece the most; it gives the widest field of view and the brightest image. But most people don't realize this, so manufacturers of cheap telescopes advertise high power in hopes of fooling you. Steer clear of any telescope that advertises itself *only* in terms of high power!

Telescope quality (given good optics, which, I'm happy to report, you can assume in all but the very poorest telescopes) depends on one thing only: size. By this I mean not length, but the *diameter* of the *objective*–the main lens or mirror that picks up the light of the object you're looking at. Yes, I said "or mirror"; most telescopes, amateur and professional, today use curved mirrors, not lenses, to gather light. Although the argument over which type is "best" is ongoing and emotional among *advanced* amateurs, for the beginner the choice is clear: a mirror telescope of a given size costs far less than a lens telescope *of the same size*, and size is what's most important.

For even beginning amateur astronomy, don't consider anything less than a 3-inch; a much better choice, if your budget permits, is a 6-inch or better. The most expensive route is to buy a telescope fully assembled from a commercial manufacturer (I discuss alternatives below). A good, bare-bones, no-frills 3-inch is available for $80 in one version and $120 in a preferable one from Edmund Scientific Co., Barrington, NJ 08007. A fine 6-inch is the model RV-6 from Criterion Manufacturing Co., 620 Oakwood Ave., West Hartford, CT 06110; it costs $250 plus shipping.

If these prices horrify you and you don't want to try the alternatives I suggest below, consider a good 7x50 monocular (half a binocular but much less than half the price, since you needn't pay for matching two separate optical systems; the numbers mean 7x magnification and 50-mm, or about 2-inch, objective diameter, and that's the standard "night glass"). A fine one is $31.50 from A. Jaegers, 6915 Merrick Rd., Lynbrook, NY 11563; I keep one in my car at all times, for everything from scanning the Milky Way to reading distant road signs should I get lost. In fact, such a monocular is a good idea even if you have a telescope already; it gives a whole different perspective on the Universe, low-power but wide-field and far less expensive than recent widely-advertised wide-field telescopes like the Edmund Astroscan (address above, $170).

For generations, beginning amateurs have saved on the costs of full-scale telescopes by doing some or all of the work themselves. If there's anyone with less mechanical ability than me, you'll never meet him, since he's killed himself years ago by electrocution while trying to change a light bulb. Yet, while in high school, I successfully constructed a 6-inch telescope (the traditional beginning size for ATM's, or Amateur Telescope Makers).

Believe me, if I could do that, *anybody* can. Consider this alternative seriously–but beware; telescope making is addictive, and many an ATM has turned into a TN (Telescope Nut), defined as any of the people who have become so involved in telescope making that they never actually *observe* with the more-and-more-elaborate instruments they make! Several excellent books on telescope making will get you started on the ATM/TN road, and there are none I need warn you against, so try your library, or send $4 for perhaps the best to get you started (you'll want more advanced ones later), *Making Your Own Telescope* by Allyn J. Thompson, Sky Publishing Corp., 49 Bay State Rd., Cambridge, MA 02138.

Finally, consider a compromise between the extremes of buying a fully assembled telescope (expensive) and building one *completely*, including optics (cheap and satisfying but very slow, at least for your first–frustrating when you want to be out observing). For around $65, you can buy complete, commercially made optics for a 4¼-inch telescope (twice as good, in terms of brightness of image, as a 3-inch that costs perhaps $100 fully assembled) plus all the lumber and pipe fittings needed to build the rest of the telescope yourself, using the simplest of tools (saw, drill, screwdriver, pliers, sandpaper, paintbrush) in just a few days.

Astronomy magazine wrote up the process of assembling the 4¼-inch telescope in its October issue (libraries or $2 from *Astronomy*, 411 E. Mason St., 6th fl., Milwaukee, WI 53202). So I refer you to that very fine article, by Richard Berry, on p. 42.

Once you have a telescope, the best book to tell you how to use it and what to see with it is *The Sky Observer's Guide* (Golden Science Guide series, $2.50, most Ann Arbor bookstores or U-M Exhibit Museum's 4th-floor Gift Shop.) More details, plus lots of telescope-*making* information, are in Sam Brown's *All About Telescopes* (Edmund, address above, $7.50).

Merry Christmas, Happy Chanukah, or good whatever-*your*-Solstice-festival-may-be; and welcome to the Universe of telescopic astronomy! ●

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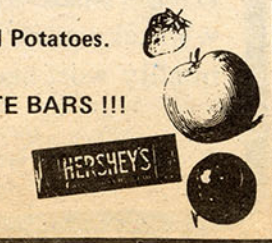

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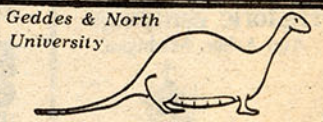
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Hometown Holiday Gift Ideas

Holiday gift suggestions, made and marketed by your friends and neighbors

By Sue Barber

Potpourri— a budget gift with flair.

A POTPOURRI is a mixture of aromatic dried leaves and spices. Used in bulk, a potpourri mixture can perfume an entire room. Made into little bags of sachet, it may be tucked into dresser drawers or suitcases.

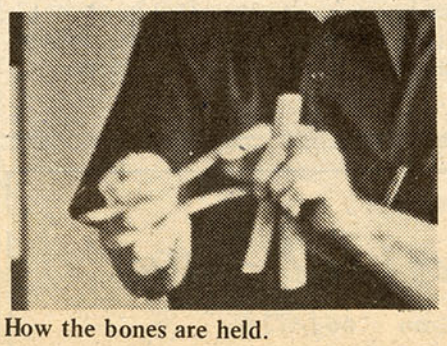
Fresh potpourri mixtures sold in bulk are one specialty of the People's Herb and Spice Shop, 211 E. Ann, a non-profit cooperative that also stocks hundreds of herbs, spices, and teas from the common to the obscure and exotic. The shop coordinator Jean Raubar makes up the mixtures. Sometimes she uses old standard recipes; sometimes she experiments with fragrances and makes a new mixture. Potpourris sell for from 50 to 70 cents an ounce at the shop. You could try mixing your own from component parts under Jean's helpful guidance.

The bones and how to play them

FOR THOSE on your holiday gift list with latent or active musical aspirations, consider the musical bones. Bones are curved wooden sticks, about seven inches long and an inch wide. A player holds a set of two between the fingers and strikes them together to produce a variety of rhythmic patterns.

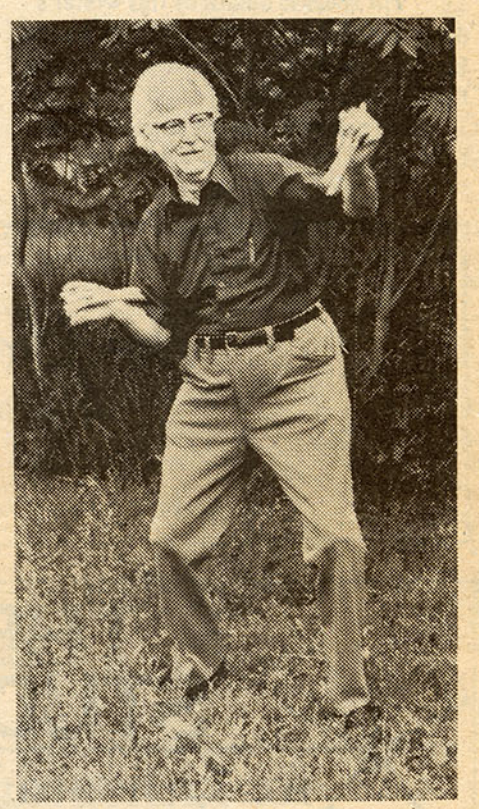
Bones playing was a musical folk art that reached the height of its popularity in the United States as part of the 19th-century blackface minstrel show. As the minstrel show declined around 1900, so did bones playing, until it became virtually extinct in recent yers. Then, about five years ago, long-time Ann Arbor resident Percy Danforth began a one-man revival of the art of playing the musical bones. (Actually Percy learned to play the bones as a kid in 1908, but he had paid only intermittent attention to them through the years. In 1973 his wife volunteered Percy for a demonstration of bones playing, and the revival was off and clicking.) Many members of Percy's enthusiastic audiences wanted to learn to tap, click, and roll the bones themselves. Bones workshops followed, and the next logical step was the manufacture of Danforth bones. Woodworker Ray Schairer cuts, sands, and finishes the bones in his Dexter workshop. Percy handles the distribution.

Although bones used to be made from dried rib or shin bones of cattle or sheep, nowadays most are made from white pine. (The mass production of bone bones is not very practical.) Percy prefers the pine because "it has a nice, clean sound that cuts through just about any kind of musical accompaniment." Other woods, including hickory, maple, and walnut are also employed. Each type of wood produces a characteristic sound: the harder the wood, the more shrill and piercing the result when they are played.



How the bones are held.

Bones are available from Percy Danforth, 1411 Granger, in Ann Arbor, at $3.00 per pair for white pine and $5.00 per set. (Most bones players use two pairs of bones, one pair in each hand. Bones virtuosi are completely ambidextrous, playing different rhythms with each hand at the same time.) Hickory, maple, and walnut bones sell for $6.00 per pair and $10.00 a set. Each pair of bones comes with a one-page instruction sheet that introduces the novice player to the basics of how to hold and play the bones. And ask Percy about his periodic bones workshops.



"Mr. Bones" (Percy Danforth) in action.

For those who wish more advanced instruction, there are two possibilities. *How To Play Nearly Everything* (Oak Publishing Co, 1977) includes a chapter on how to play the bones. Check area music stores for a copy. Front Hall, Inc., offers an instructional cassette tape and booklet that even has play-along musical selections. Contact Andy's Front Hall, RD 1, Wormer Road, Vorheesville, NY 12186.

More gift ideas on next pages.

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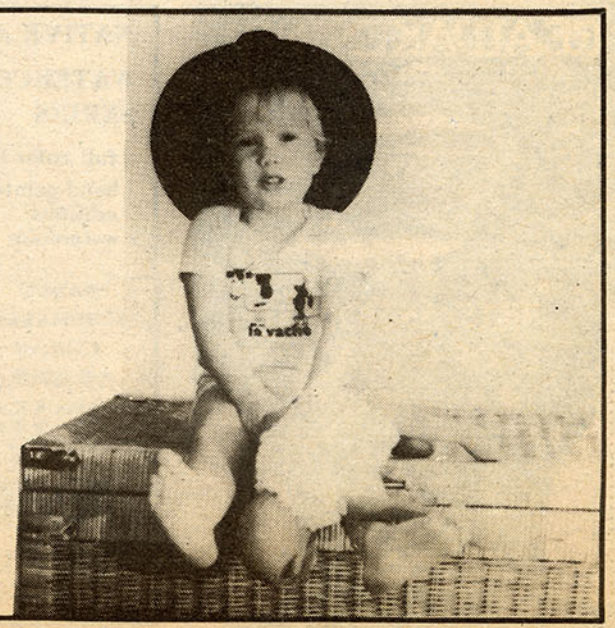


Tickets to musical events— for people who have everything

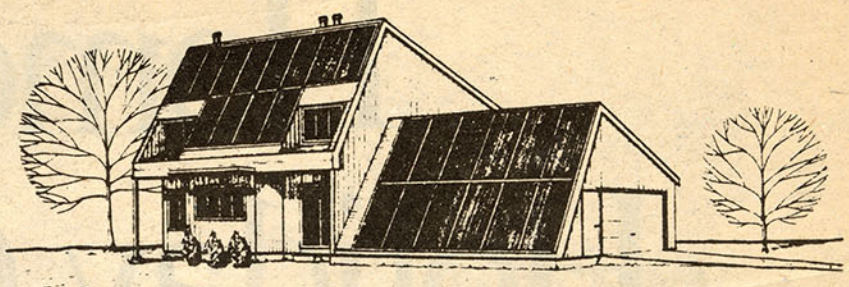
PRESENTING A NIGHT on the town to your favorite music lover is a gift that gives pleasure both in the anticipation and in savoring memories of a masterful performance. While there are literally hundreds of musical performances in Ann Arbor each year, mention is made here of two series. Tickets for both go on sale in December, making the timing perfect for Christmas giving.

Eclipse Jazz has brought many jazz luminaries to town in the past two years. Details of the winter 1979 series are still being arranged, but there will be four concerts between January and April, and the series will cost $24.00 Last year's winter series included Ella Fitzgerald, Chick Corea and Herbie Hancock.

For specific details of this winter's dates and artists call Eclipse at 763-1453. By mid-December information and series tickets will be available.

The grandfather among musical series is the May Festival, which celebrates its 44th year in 1979. Actually, the name is now a misnomer, since the festival occurs from April 25 to 28 in 1979. This year Ricardo Muti, principal guest conductor of the Philadelphia Orchestra, will share the podium spotlight with the venerable Eugene Ormandy. All 106 members of the Philadelphia Orchestra are in residence for the duration of the festival, bringing the "fabulous Philadelphia Sound" to the stage of Hill Auditorium. The festival culminates with a performance of the Verdi Requiem on Saturday, April 28, with the University Choral Union joining the Philadelphia orchestra.

Series ticket sales begin December 11. Remaining single tickets are available in March. Prices for the series range from $14.00 to $42.00. For further information and a brochure, call the University Musical Society at 665-3717. Tickets are by mail or in person (not by phone) at the University Musical Society, Burton Memorial Tower, Ann Arbor, 48109.



This 1600-sq.-ft. house designed by Sunstructures for Al and Carolyn Adams of Howell will require only 20% to 30% of the fossil fuel heating energy of a current conventionally-built residence. Energy conservation features include a compact design, extra wall and roof insulation, double-glazed windows, a central heat-circulating fireplace, and an air-lock entry vestibule. The active solar heating system is capable of supplying 61% of the annual space heating requirements, and the energy conservation features result in a 50% reduction in annual heat loss compared to a conventional home.

Cost of the design: about $3700. Estimated construction cost: about $58,000.

Energy-efficiency as a gift

HERE'S A GIFT that "really keeps on giving", as the saying goes. A gift consultation from Sunstructures can save its recipient money in the future and help make his or her life warm and cozy.

Sunstructures is an architectural firm that specializes in the design of energy-efficient buildings. The four architects who founded Sunstructures are U of M architecture grads who decided to stay in town and start a business to help fill the growing need for knowledge concerning the efficient use of energy. Wayne Appleyard, Ed Kelly, Richard MacMath, and Bruce McCullen offer a variety of services to customers ranging from large corporations to individual consumers.

Here's what Sunstructures can do for you: for $15.00 an hour, a representative will visit a home and assess its energy efficiency. For $150.00 Sunstructures will perform a complete energy audit of a larger building, figuring out how much energy is used and suggesting ways to reduce consumption. And in what may be the ultimate Christmas gift for visionary high rollers, $4,000 to $5,000 will present your giftee with the design for a home or building largely run by solar energy. (Getting the structure built is up to you and your contractor.)

Sunstructures' office is at 201 E. Liberty. Someone is generally there during business hours, but it's a good idea to call first.

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for Lithography & Etching

CLASS SCHEDULE	Jan. 15 - March 8	317 W. Huron, Ann Arbor 48103	
Etching	Mon. Eve.	7:00 - 10:00 p.m.	Starts Jan. 15
Etching	Tues. Aft.	1:00 - 3:00 p.m.	Starts Jan. 16
Lithography	Thurs. Morn.	10:00 - 12:00 a.m.	Starts Jan. 18
Lithography	Thurs. Eve.	6:30 - 9:30 p.m.	Starts Jan. 18

New Sections will be opened on request. Register during first class or pre-register by mail. Day classes $35, Evening classes $40 plus $10 materials fee or students may supply own materials. All classes limited to 6 students. Instructor, Loretta C. Hubley, M.A. in Printmaking. 1-699-4236.

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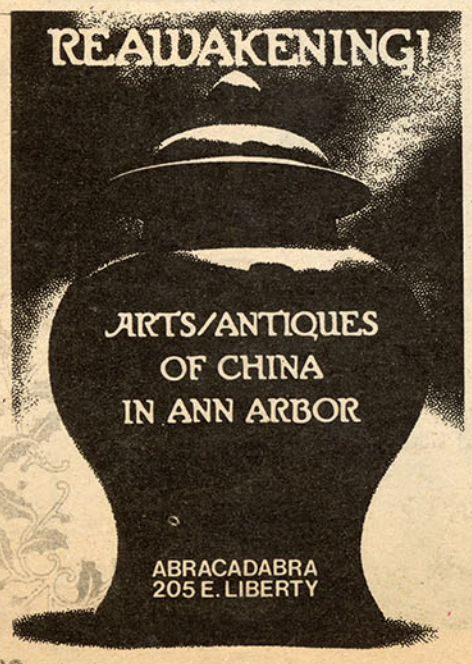
December 1-23

gallery one

113 S. FOURTH AVENUE ANN ARBOR, MICHIGAN 48104
TUES. - SAT. 11 - 5:30, SUN. 2 - 5 662-8914



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December 8 11 am-9 pm
December 9 11 am-5 pm
December 10 1 pm-5 pm

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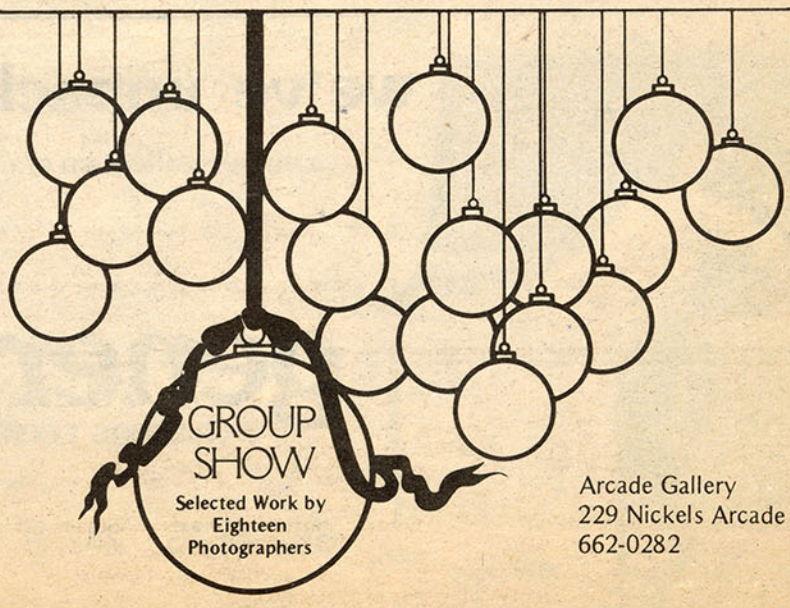
Ann Arbor, Michigan



Arcade Gallery
229 Nickels Arcade
662-0282

Sue Barber

Cinegram for film fans

MAYBE YOU KNOW someone whose interest in film extends to the intricacies of production or tidbits of trivia. *Cinegram* is an Ann Arbor magazine that could keep a cinema buff happy all year long.

Cinegram, like many of the other gifts suggested here, is a direct outgrowth of the nature of this community and the rather specialized interests of its residents. *Cinegram* editor Peter Kuchinicki says that Ann Arbor is "one of the hottest film scenes in the country. It's right up there with New York and Los Angeles." Interest in all kinds of film is high; several film co-ops present a vast variety of films. *Cinegram* itself actually began as a program accompanying the Ann Arbor Film Co-op's 8 Millimeter Festival in 1976. Since then the format has expanded and the magazine has taken on a life of its own.

Most film mags are either of the adoring fan variety or the academic analysis type. *Cinegram* seeks a middle road and looks to such models as *Rolling Stone* and the *New York Times Magazine* for inspiration. The current issue features everything from an extended interview with Irvin Kerschner, director of *The Eyes of Laura Mars,* to photos of famous film dimples.

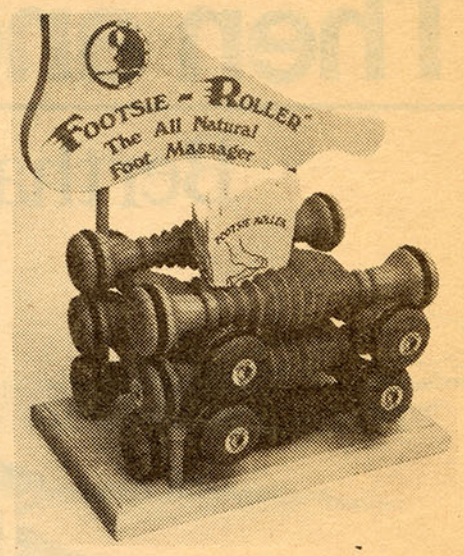
Production of the magazine and distribution of its 20,000 copies is a totally volunteer effort. "We all get really personally involved with every one of those copies," laughs Kuchinicki.

Subscriptions are available from 512 So. Main, Ann Arbor, 48104. The price is $4.99 for 4 issues.

And now, the Footsie Roller!

ALMOST EVERYBODY NEEDS to relax, unwind, and take life a bit easier. The Footsie Roller may help them all do just that, according to its Ann Arbor inventor.

"Treat your feet," says the Footsie Roller advertising pitch. "Our unique design provides a stimulating compression massage releasing tension or promoting natural energy flow." The idea is that by relaxing and massaging one's feet, the good vibes flow upward and spread throughout the rest of the body. Some people have been using tennis balls, coke bottles, and the like to massage their feet for a long time. Two years ago Bob Moustakas of Ann Arbor and Jerry Hosier, now living near Hillsdale, decided to expand on the idea. They designed their own foot massager and formed the Natural Energies Company to market the device.



The Footsie Roller, a nine-inch-long, grooved cherrywood rod, is turned by a Zeeland woodworking firm, finished in Hillsdale, and packaged and shipped from Ann Arbor. Each roller is accompanied by an eight-page brochure that explains reflexology, a concept somewhat similar to acupuncture. Various areas of the foot are believed to be linked to other parts of the body, so that by stimulating and massaging a given area of the foot, the benefits transfer to the related parts of the body. The toes, so it goes, control the sinuses, the heel is related to the sciatic nerve, and the big toe is tied to the neck and the pituitary gland. A bibliography of related works is included in the brochure.

The Footsie Roller is available from Natural Energies, P.O. Box 8010, Ann Arbor, 48107, for $9.95. Retail outlets include Applerose Natural Foods, Hertler's, Middle Earth, and Shakti Shoes. A Footsie Roller is, as Bob Moustakas puts it, "A nice way to say thanks to our feet for all the good things they do for us."

ANN ARBOR'S OLD-FASHIONED TOY STORE
"Browse for the Unusual"
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MON. - THURS. 9:30 to 5:30 PM • FRIDAYS 'TIL 7:00 PM
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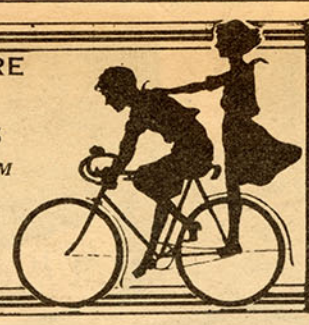

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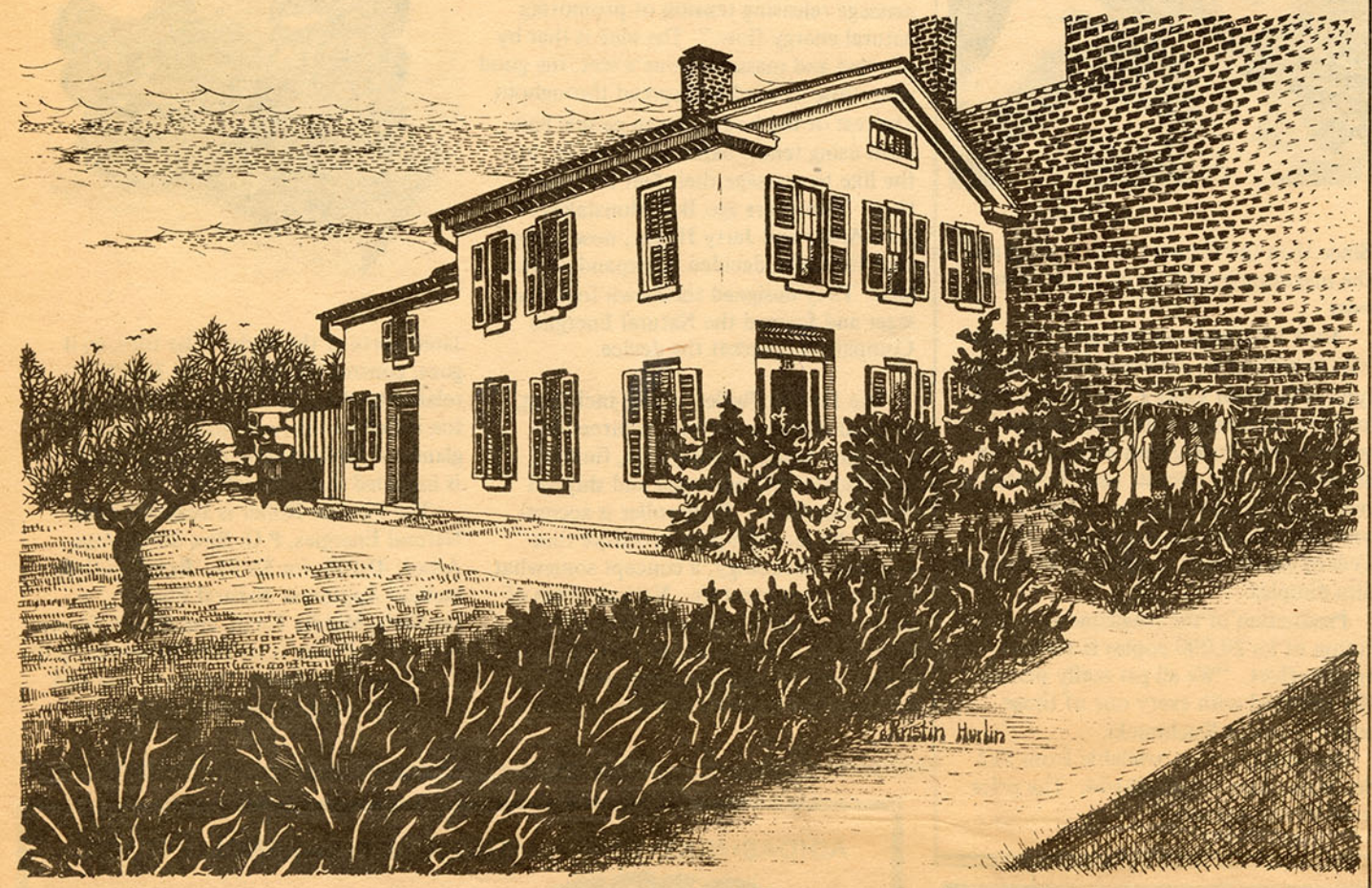
Then and Now

Bertha Muehlig's Home at 315 S. Main



circa 1952 (above)

A nativity scene was set up in front of Miss Muehlig's house each Christmas for almost a decade before her death in 1955. Her heirs were reluctant to sell the family home, and the house stood empty until the death of an heir in 1961. In 1962 it was sold to Glidden Paints, which erected the present building. If you have a hard time believing that the "then" and "now" illustrations are of the same place, note the distinctive shape of the brick wall and chimney to the right in both pictures.

1978
(right)

(left)

This photograph of Bertha Muehlig was taken in 1948 when the children of Northside School presented her with a gingerbread house in return for the many gifts she had bestowed upon the school and on needy pupils over the years.

Much of the material for this article comes from The Washtenaw County Junior Historian, *a very competent little book published by Tappan Junior High students under the direction of LeRoy Cappaert and Mrs. James Davis. Thanks go to Tom DeFord and Fay Muehlig of B. E. Muehlig's for their help in finding the photographs from which artist Kristin Hurlin worked.*

LONG AFTER MOST of Main Street between Liberty and William was developed, this Greek Revival house stood between taller commercial structures built out to the sidewalk. It was the home of Bertha Muehlig, an unmarried bookkeeper who at the age of 37 took over the St. James dry goods store where she worked, changed its name to B. E. Muehlig, and ran it until her death in 1955.

Miss Muehlig, familiarly known as "Bertie," was more than a successful businesswoman; she was a fixture in many people's lives. More than a few Ann Arborites, now middle-aged and older, remember accompanying their mothers to the store and being the bashful focus of her inquiries, then receiving a piece of candy.

Bertha Muehlig was "old Ann Arbor" through and through. Part of the extensive German community from Swabia that long comprised Ann Arbor's dominant ethnic group, she was a lifelong member of the Zion Lutheran church. She knew her Bible and lived by the Golden Rule, bolstered by miscellaneous inspirational verses she liked to quote, such as this admonition against becoming too engrossed in wordly success:

"He has not served who gathered
gold,
Nor has he served whose life is
told
In selfish battles he has won,
Of deeds of skill that he has done.
But he has served who, now and
then,
Has helped along his fellow man.

Stories of Bertha Muehlig's generosity are legion: her anonymous gifts to needy families, her spontaneous aid to unfortunate people of all sorts, her continuing interest in churches and charitable organizations of all denominations, and her special interest in the old Donovan School on Wall Street and its predecessor, Northside School.

At Christmastime Miss Muehlig's home on Main Street was typically decorated with greens and lights, and for several years from the late 1940's to her death in 1955, a nativity scene was laid out on the front lawn.

Apparently Miss Muehlig attached some importance to the peculiar situation of her family home on the busiest street in town, for a favorite poem of hers was this:

Let me live in a house by the side
of the road
Where the race of men go by,
The men who are good and the
men who are bad,
As good and as bad as I.
I would not sit in the scorner's
seat,
Or hurl the cynic's ban;
Let me live in a house by the side
of the road
And be a friend to man. ●

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...get it at Ulrich's.

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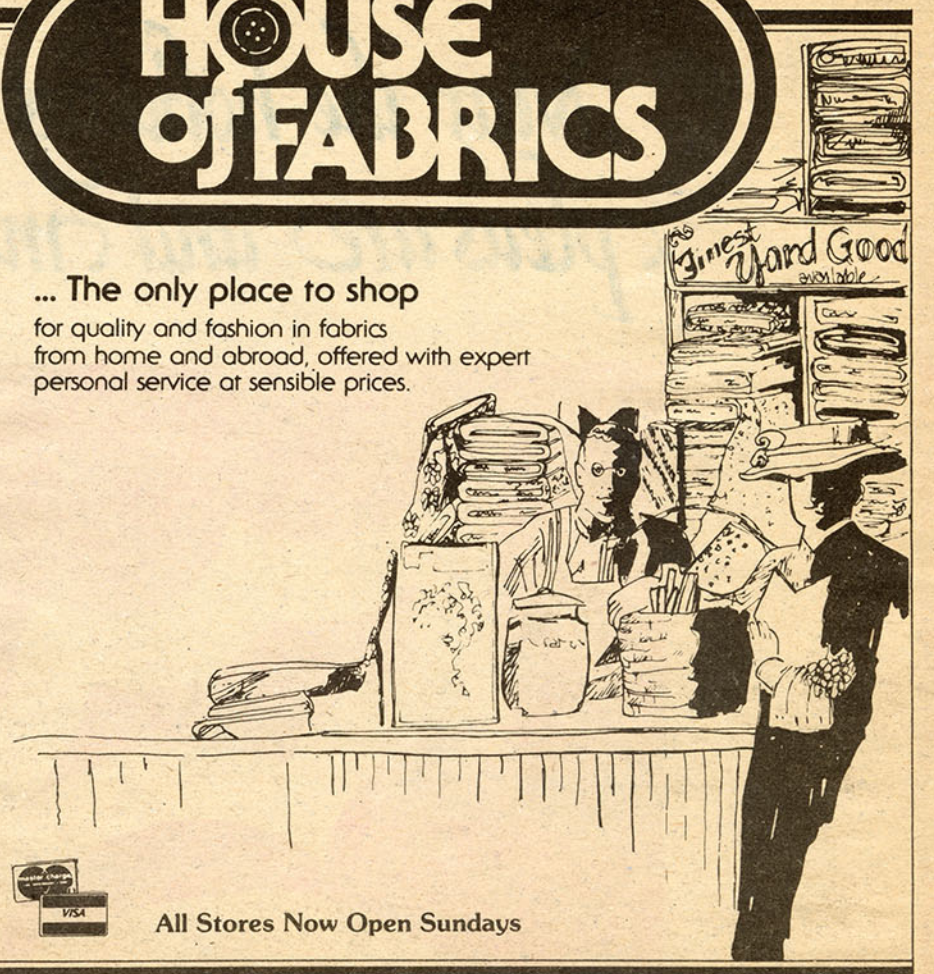

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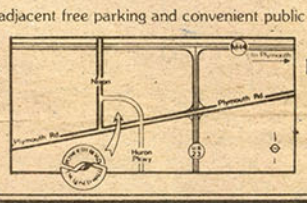

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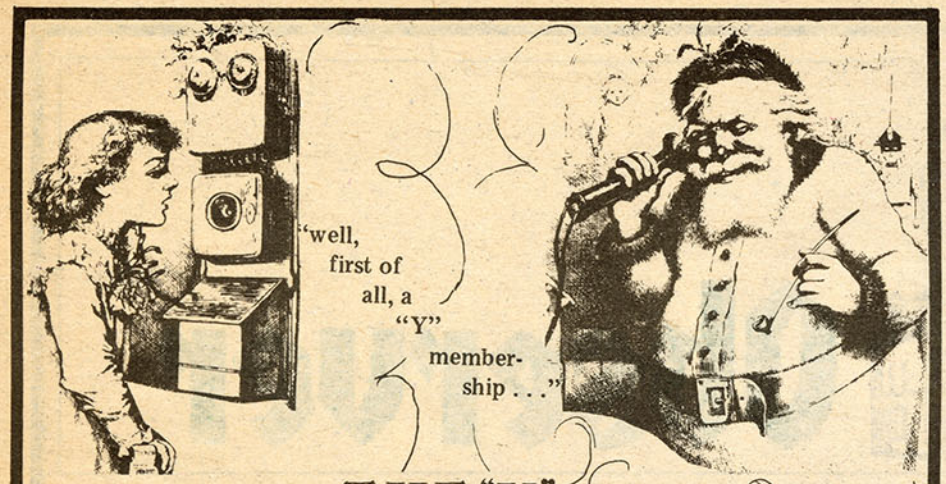
Ann Arbor Observer

ANN ARBOR, MICHIGAN Vol. III, No. 4 DECEMBER, 1978

Holiday Gift Guide

Including a special edition of *The Night before Christmas* with Victorian illustrations to cut out and keep.



THE "Y"

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"A Visit from St. Nicholas," better known by its first line, "The Night before Christmas," was first published in 1848 in New York. Its author was Clement C. Moore, a classical scholar who wrote the poem as a Christmas diversion for his children. We have reproduced illustrations from an 1883 version of this popular favorite.

TO MAKE YOUR OWN BOOKLET, cut on the dotted lines. Then cut out this cover picture. Mount it on a cover of colored paper or card stock. Bind by stapling or sewing with yarn.

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Warmth never had such style. Doubles as a comforter or slumber bag. So snuggle up. $32

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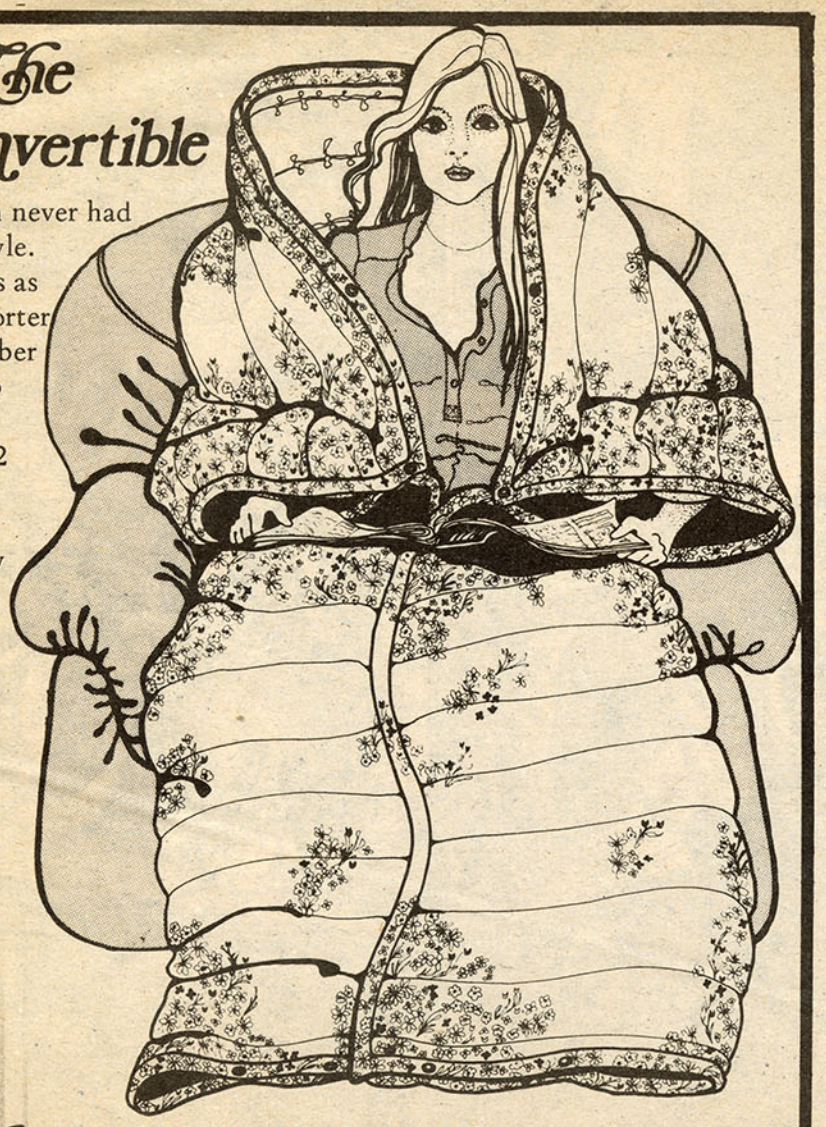

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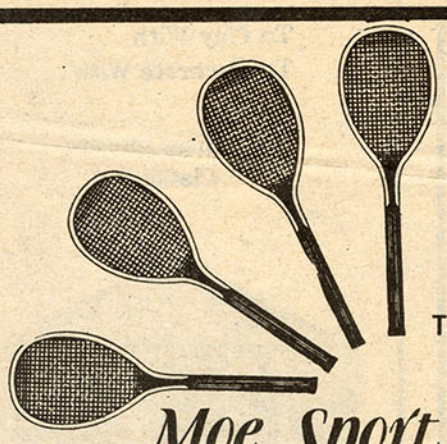
'Twas the night before Christmas, when all through the house
Not a creature was stirring, not even a mouse;
The stockings were hung by the chimney with care,
In hopes that St. Nicholas soon would be there;
The children were nestled all snug in their beds,
While visions of sugar-plums danced in their heads;
And Mamma in her kerchief, and I in my cap,
Had just settled our brains for a long winter's nap.

Great Gift Idea!



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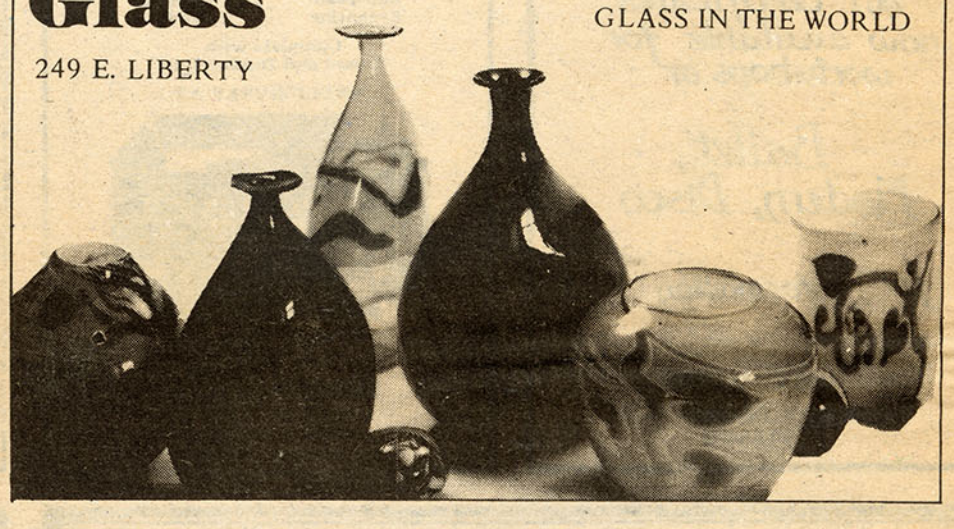

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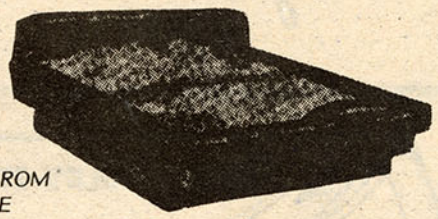
THIS YEAR GIVE A GIFT THEY WILL REMEMBER THE REST OF THEIR LIVES.



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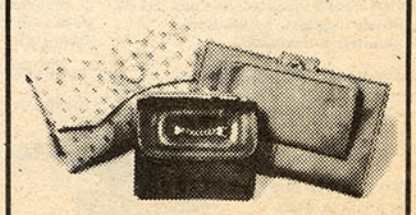

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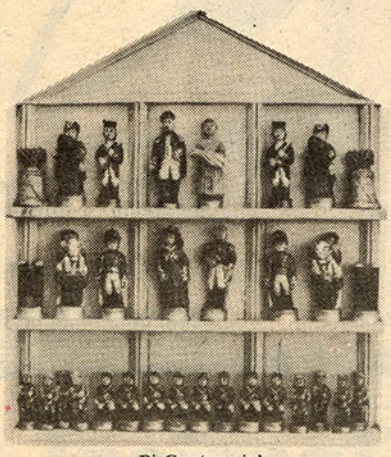

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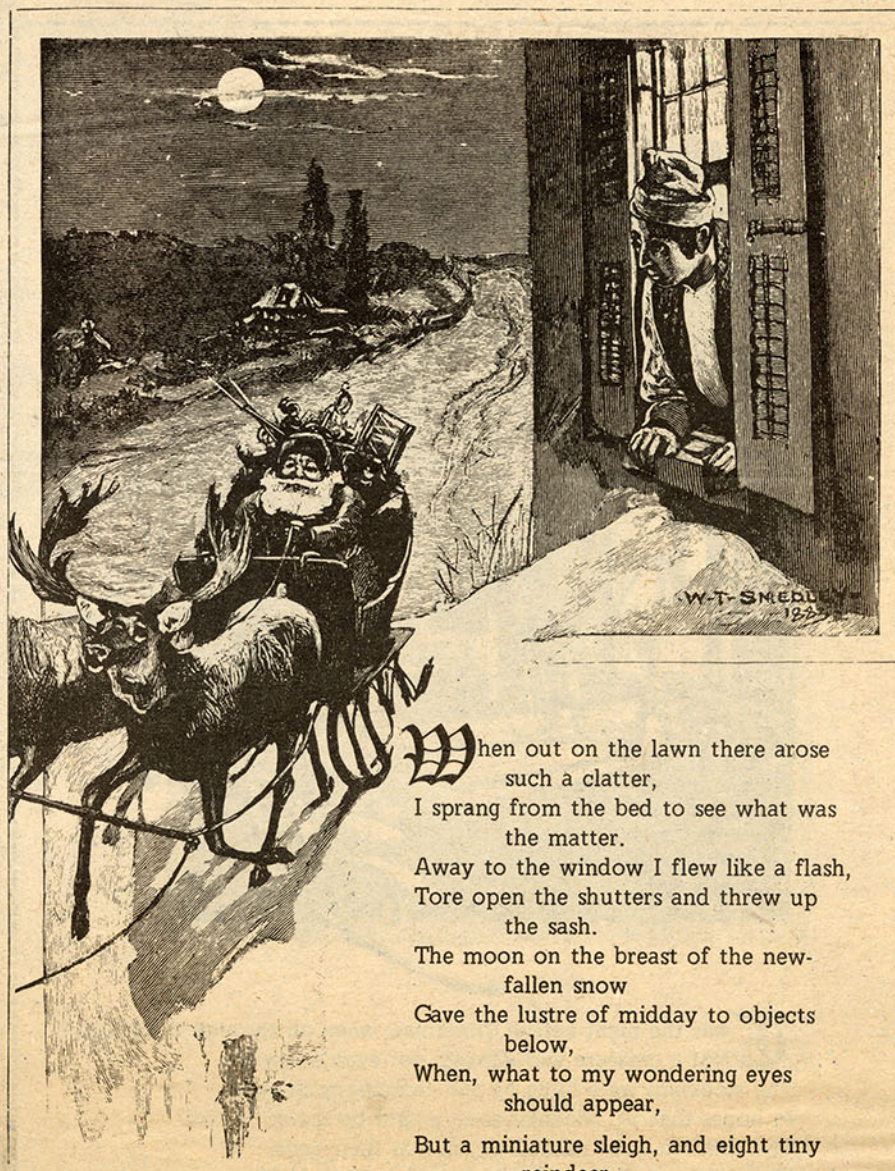

When out on the lawn there arose such a clatter,
I sprang from the bed to see what was the matter.
Away to the window I flew like a flash,
Tore open the shutters and threw up the sash.
The moon on the breast of the new-fallen snow
Gave the lustre of midday to objects below,
When, what to my wondering eyes should appear,
But a miniature sleigh, and eight tiny reindeer.

Make It . . . a Frostline Christmas

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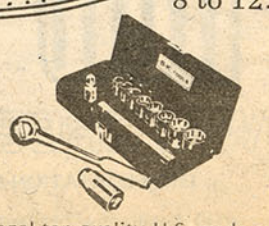
7/16" 6 pt.	11/16" 12 pt.
1/2" 6 pt.	3/4" 12 pt.
9/16" 6 pt.	13/16" 12 pt.

and a 5/8" Spark Plug Socket



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Professional top quality U.S. made extruded sockets & extensions . . . forged steel reversible ratchet for long satisfactory service. Golden warranty!

With a little old driver, so lively and quick,
I knew in a moment it must be St. Nick.
More rapid than eagles his coursers they came,
And he whistled, and shouted, and called them by name:
Now, *Dasher!* now, *Dancer!* now, *Prancer* and *Vixen!*
On, *Comet!* on, *Cupid!* on, *Donner* and *Blitzen!*
To the top of the porch! to the top of the wall!
Now dash away! dash away! dash away all!"

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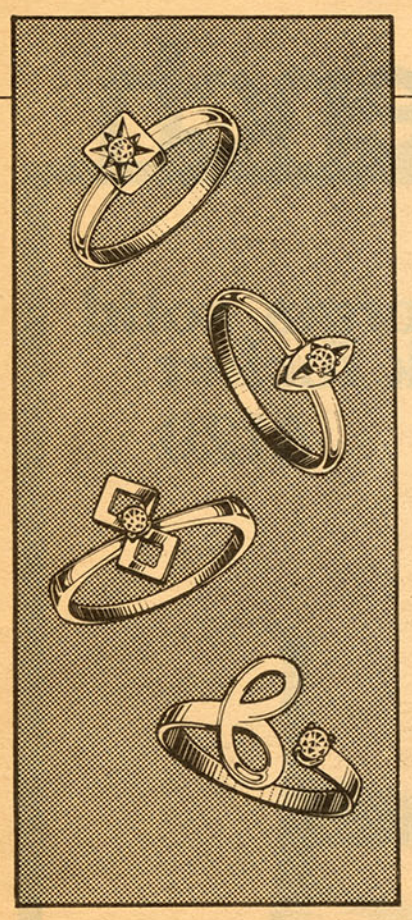
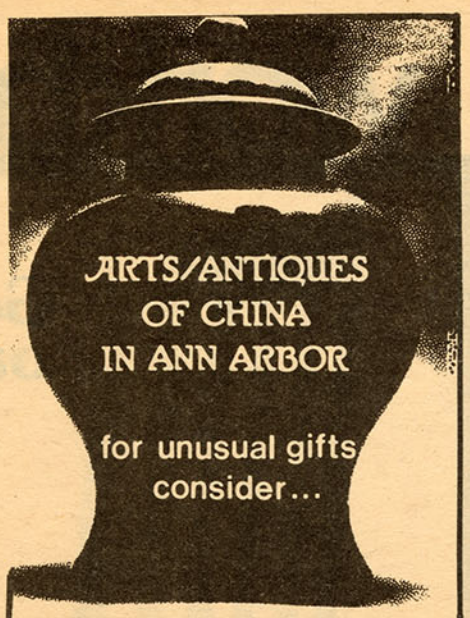


TINY DIAMONDS...

Sparkle in these delicate settings of 14 Kt. gold.... The contemporary styling of these rings is perfect for any gift giving occasion.

Seyfried

ANN ARBOR JEWELERS



ABRACADABRA

JEWELRY/ GEM GALLERY

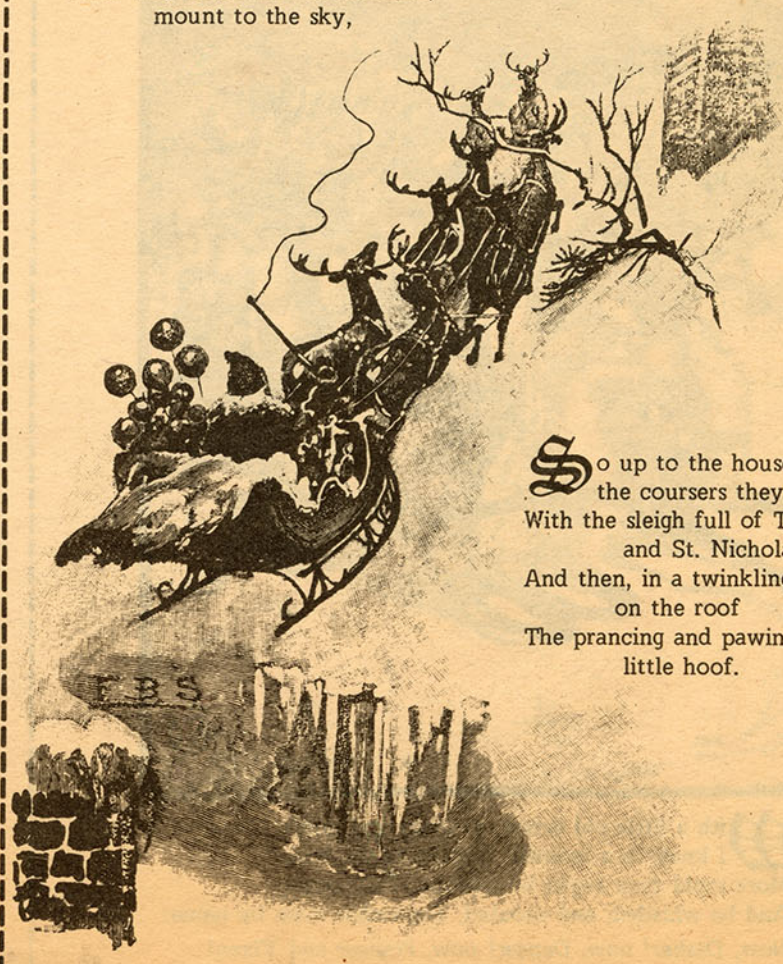
205 E. Liberty

We specialize in unusual custom jewelry, precious gems & arts/ antiques from Mainland China.

Rare quality carved jade, Peking Glass, 18th century cloisonné, snuff bottles & blue and white porcelain.

10% discount on cloisonné rings circa 1850 from China with this ad!

As dry leaves that before the
wild hurricane fly,
When they meet with an obstacle,
mount to the sky,



So up to the house-top
the coursers they flew,
With the sleigh full of Toys,
and St. Nicholas too.
And then, in a twinkling, I heard
on the roof
The prancing and pawing of each
little hoof.

GET *A-HEAD* OF THE CHRISTMAS RUSH!

COME SEE US FIRST!!

You may not need to go anywhere else!!

Imported Boxes	Plants	Candles
Furniture	Baskets	Mirrors
Weavings	Pottery	Unique Cards

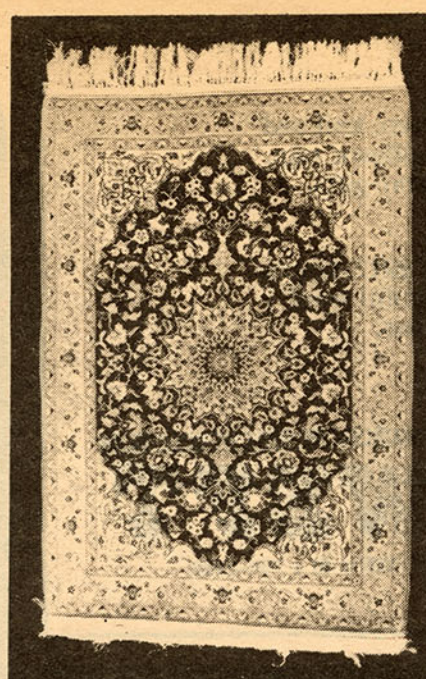
AT

Plants Galore *and more*

Ann Arbor
1202 Packard 994-4842

Ypsilanti
485-0174 616 W. Cross St.

Free parking in rear (both stores)



THIS CHRISTMAS MAKE A GIFT OF A PERSIAN RUG.

BRING WARMTH INTO
A HOME WITH A TRULY
PRIZED POSSESSION.

Authentic Persian rugs are investments - beauty - works of art.

Persian

HOUSE OF IMPORTS

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Salad Bowl $17.50

Sauce Bowl $7.50

Elegance in Serving

Finest lead crystal bowls, exquisitely cut, and rimmed with silver plate borders. Complete with English Sheffield silverplate servers. Handsome pieces you'll be proud to bring to the table.

When shopping for an important Christmas gift we invite you to inspect the unique ARTISANS COLLECTION of crystal, sterling and porcelain from the world's finest designers and craftsmen.

ARTISANS, INC.

662-5595 1122 South University

38. The Big Graphic 365 Calendar
In black and white only $12.50

39. Boda Swedish Glass Ornaments
Star, pony, pig, bird, santa, and the traditional Swedish yulebuck. 7.50 each

40. Iittala "Gaissa" Barware
Finland's finest crystal designer has created a simple glass—with the mountains of Finland carved in the base. D.O.F. $7.50. Old-Fashioned, $6.50. Liqueur, $4.50.

41. Copral Copper Cookware On Sale
20% off quality tin-lined copper. Open stock $23.20 to $36.00

42. Picnic Baskets
Of Rattan in 3 sizes $9.75, $14.00 and $18.00

43. Crook Hooks
Incredibly strong adhesive backed hooks, in red, yellow, green and white. 10 for $6.50 or 75¢ each

44. Heritage Knives
Have been included in the Museum of Modern Art for their distinctive and functional design. 3 sizes $21.00, $25.00 and $30.00

45. Toys made of Marimekko Fabric
Aeroplanes, hobby horses, elephants, butterflies, $14.50 to $20.00

46. Greeting cards from the Museum of Modern Art
Sold individually or in packages. Shown here: Star Trees, 45¢ each.

47. Braun Citromatic
Will store liquid or pour directly into glass, includes special cone for lemons and limes, $35.00

48. B. B. Bear
(Basic Brown Bear) is actually two shades: Beige and Chocolate, and three sizes, and comes with or without T-shirt. $17.50 to $34.00

49. Heller Thermal Jug
has plastic lining so it won't break and fiberglass insulation, orange and black only, $20.00

styles in each. $5.00 to $32.00

18. Tommer Danish Knife Racks
In 3 styles, upright $22.00, slanted (Pictured) and wall mounted rack, both $23.00

19. Adorable Yuletide Deer
In durable plush, 3' long, $36.00 (Sorry, no red noses available)

20. The Freestanding Expandable Bookend
"Bookworm" in white, red, yellow, blue, black, brown, $8.95

21. The House Book, The Kitchen Book, and the new Bed and Bath Book
These books are packed with useful information and ideas, fast becoming professional resources. $30.00 each

High-Tech
High style and technology rolled into one, an idea book and a source book. $27.50

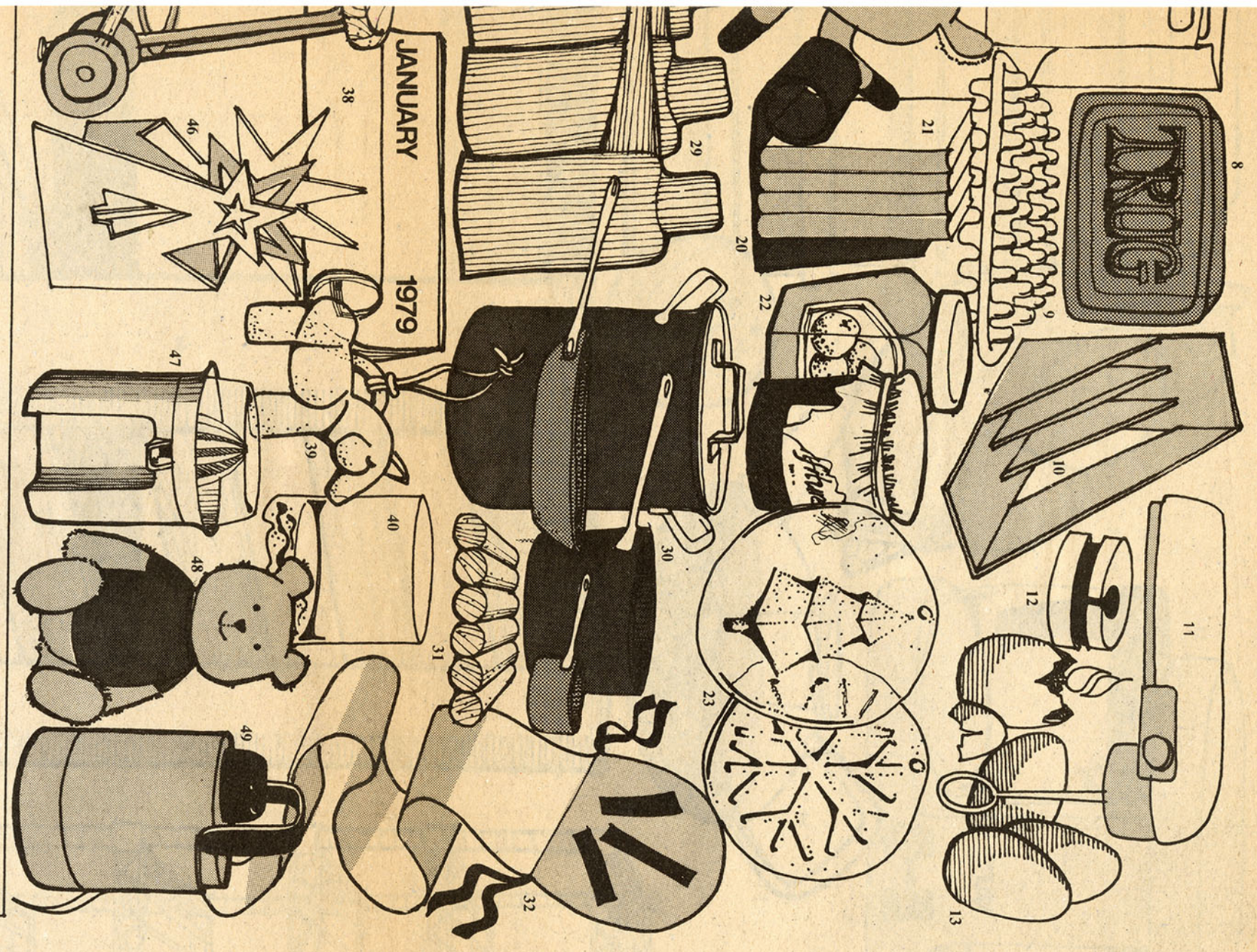
The Habitat Books
The Living Room, City Living, Furniture, The Bedroom, Living in the Country, $5.95 each.

The Birthday Book
From the Metropolitan Museum of Art. A beautiful book to record all those important birthdays in, filled with fine art, $7.95

Marimekko Notebooks
Blank books to fill with addresses, recipes, sketches, or a personal journal. Bound in dramatic patterns from Marimekko. $2.75 to $16.00

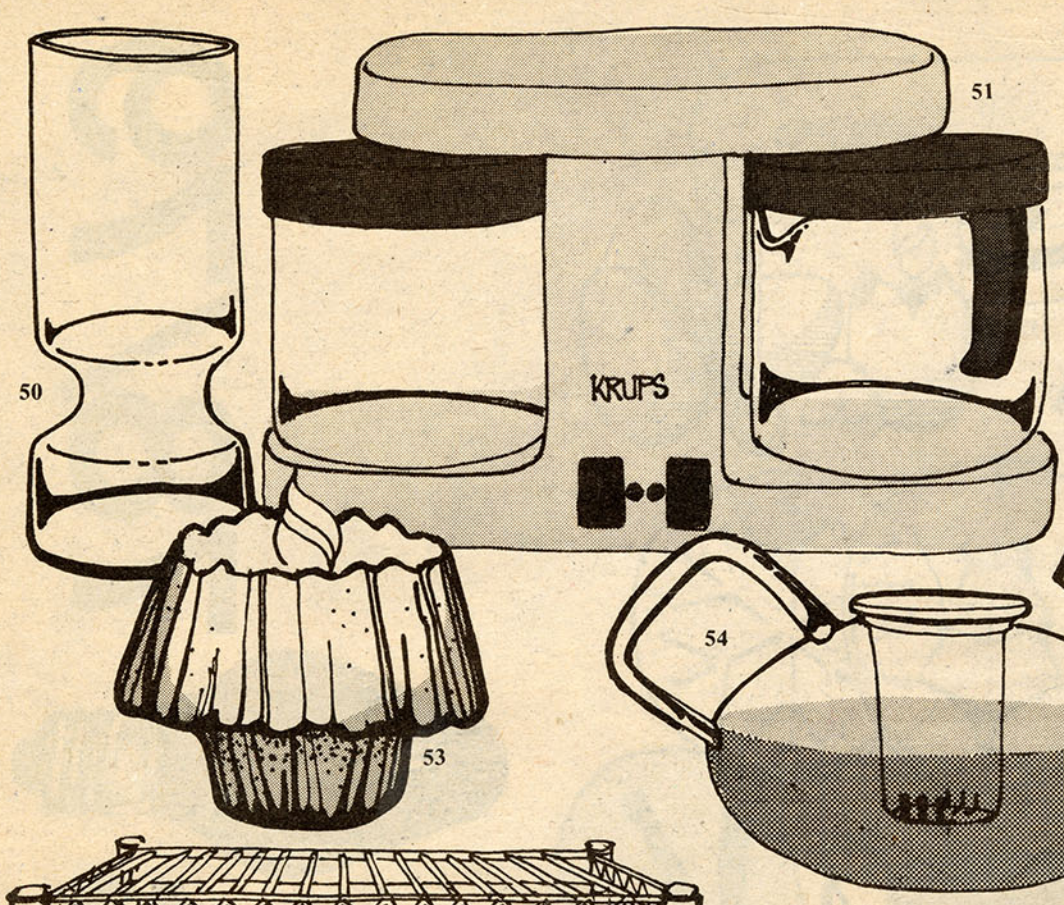
22. Savory Delights for the Gourmet
Chutneys, honeys, liqueur preserves, marmalade, bouquet garnis. $2.75 to $6.00. Gift baskets of marmalade, chutney, tracklement, liqueur preserves, $12.75 to $21.75

23. Arabia Ice-Circles
Crystal ornaments: snowflake, heart, pine tree, santa, bird, apple, star, $4.75 each



orthogonality

holiday gift ideas 78/79



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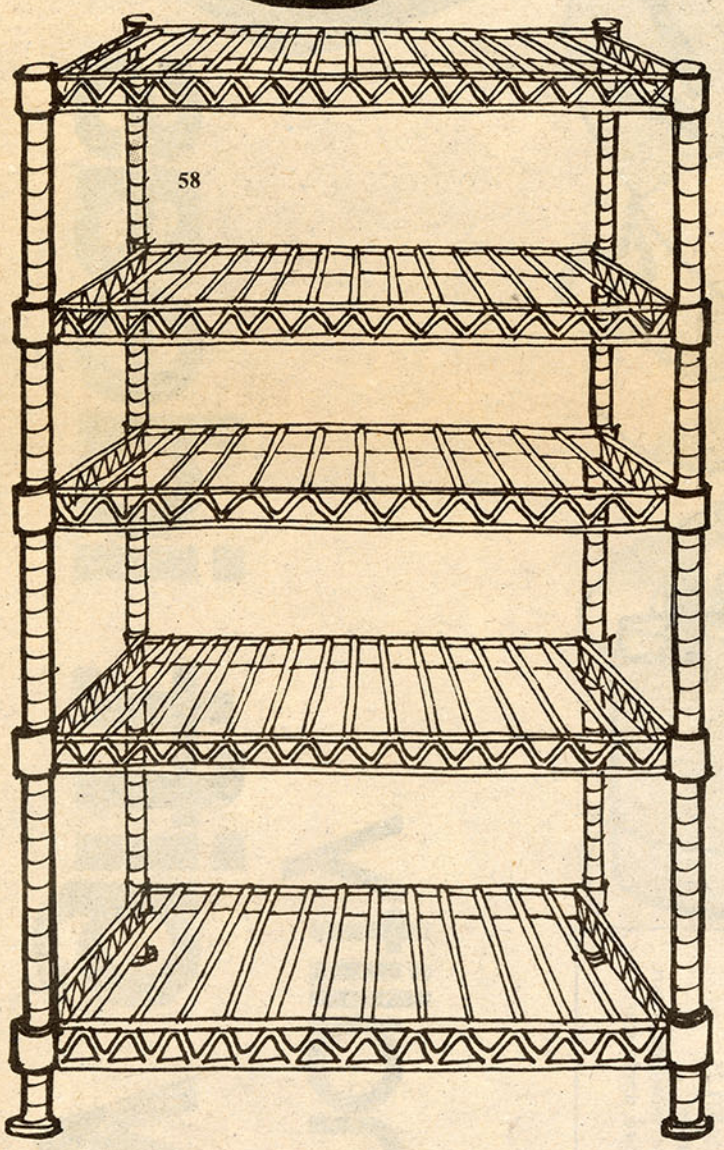

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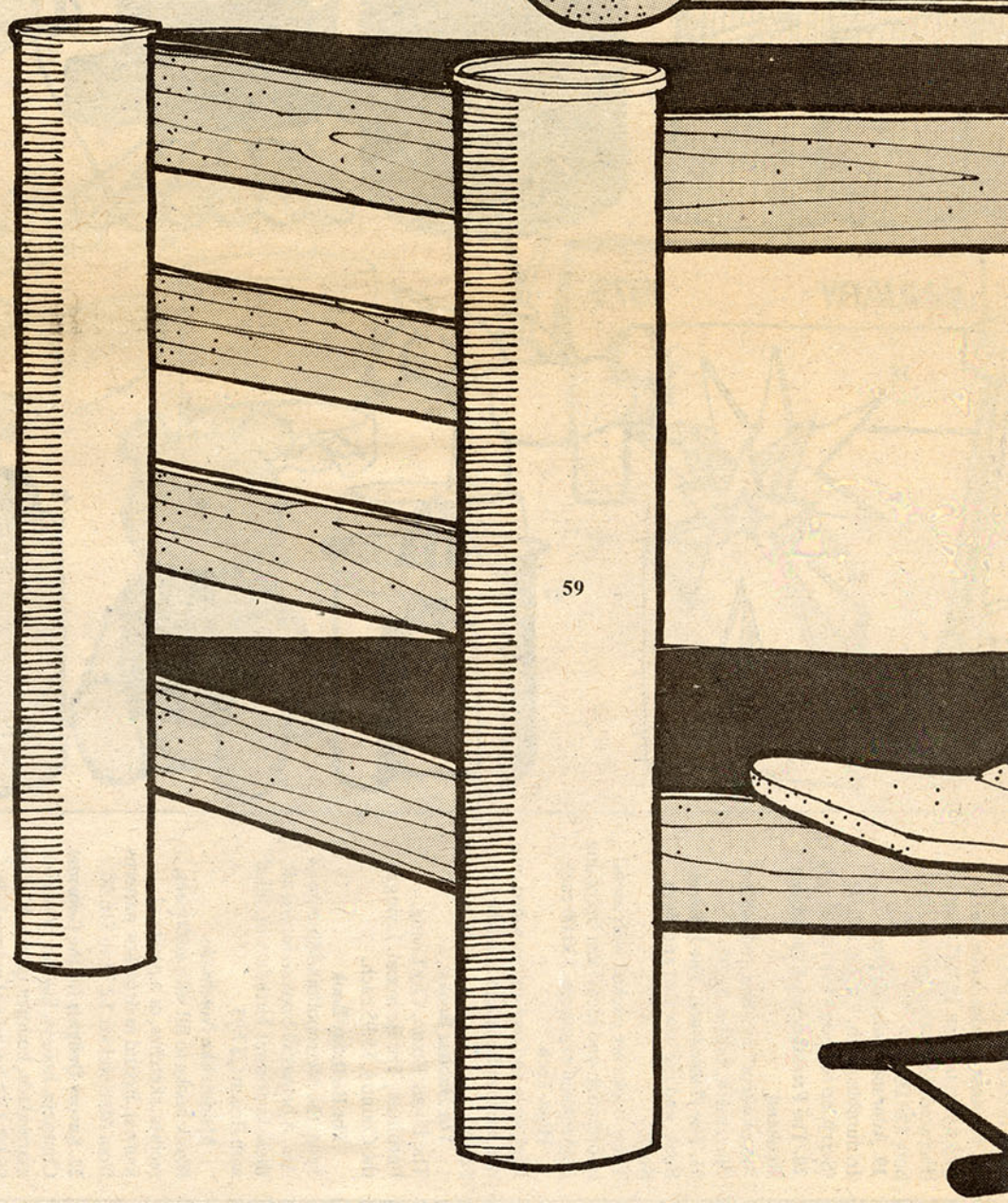

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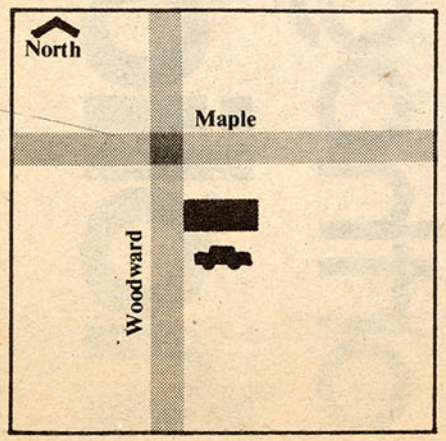
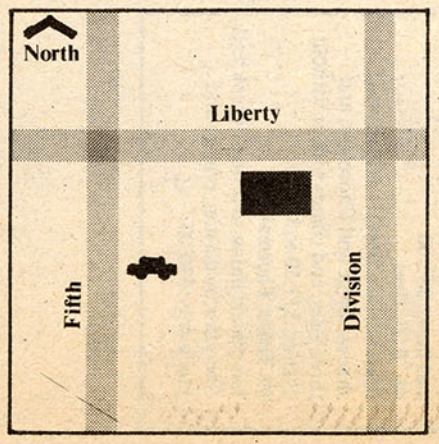
Birmingham, Mich.
48011 642-1460



330 E. Liberty
Ann Arbor, Mich.
48104 662-2600



$1 free

on all $5 holiday purchases (good through 1978)

Name

Address

City

Zip

50. Sofia Barware
A tall drinking glass that feels great in the hand. 95¢ each

51. Krups Double Brewmaster
Electric drip coffee maker heats the water, brews the coffee, then keeps it at the proper temperature. Can also brew coffee and tea simultaneously, $80.00. Single Brewmaster also available, $55.00

52. Vegimals
Animal? Vegetable? Loveable! Tomato, corn, watermelon, and peas (pictured). $16.50

53. Crystal Candle from Finland
"Stellaria" from Iittala. $10.00

54. Jena Teapot
Heat-proof glass teapot from the Museum of Modern Art's Design Collection. $27.00

55. Stacking Drawers
Italian design from Beylerian, 5 drawers, in white, sand and leather, $85.00

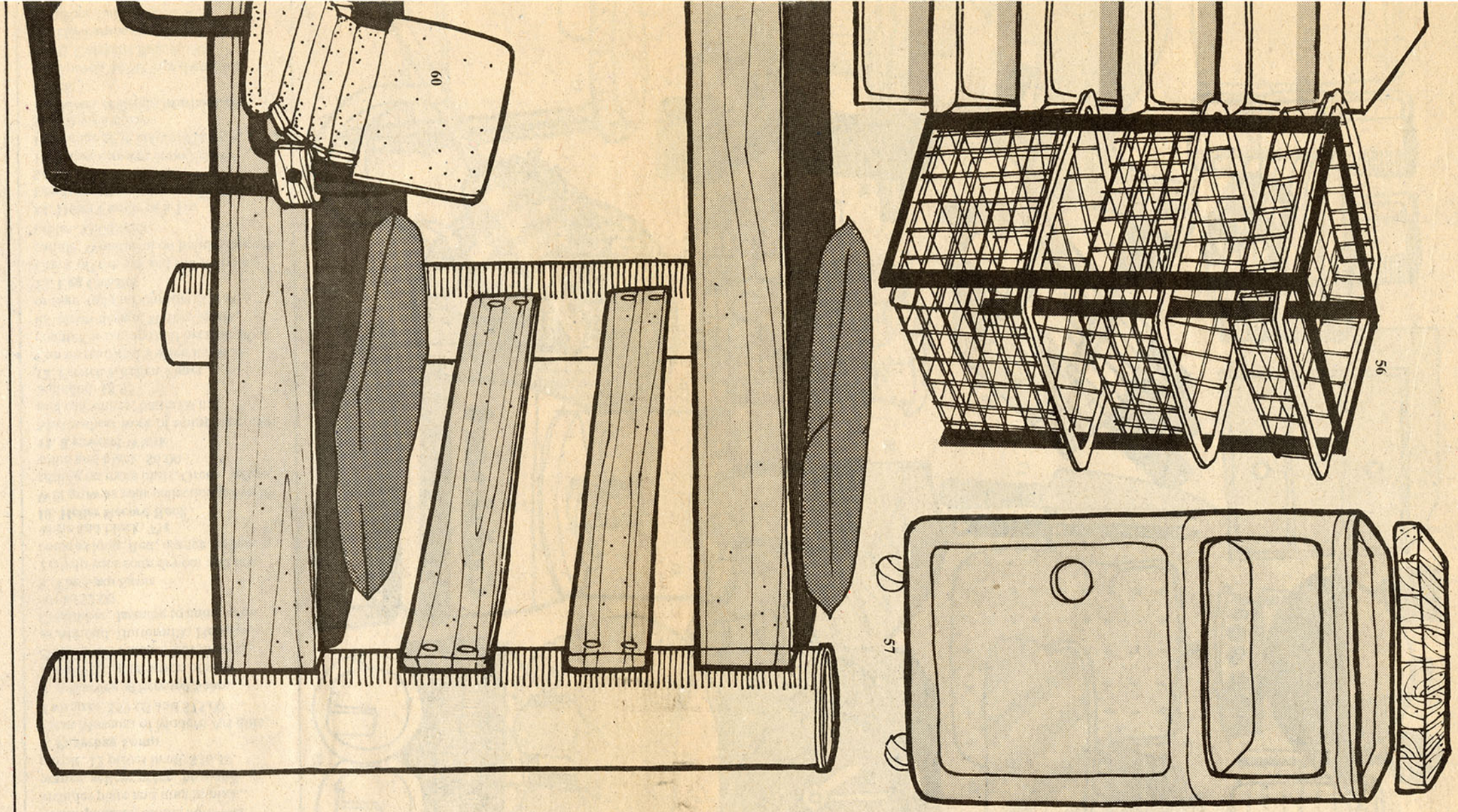
56. Elfa Open Basket Storage
From Sweden. Wire baskets in white slide easily on brown metal frame. Frames can be attached horizontally or vertically. Frame 29 1/8" H x 17 3/4" W x 21 1/4" D., $29.95. Baskets, $6.95, $7.50 and $12.50

57. Multi-Cabinet from Beylerian
Butcher-block top available that makes this cabinet the perfect bar for a little house or apartment. White, sand or leather, $60.00. Top, $20.00

58. Erecta Wire Shelving
Self $28.00. Upright, $10.00. 5 shelf unit, $180.00

59. H.U.D.D.L.E. Toobline Bunkbed
With built-in ladder, $358.00

60. Alita Chairs
Adjustable seat height, canvas seat, frame in white, black, red, yellow, $65.00. Chrome $82.00



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24. Marimekko Pillows
Deep feather pillows with zippered covers, 2 sizes, $15.50 and $25.00

25. The Braun Quartz Travel Alarm
Is not the only alarm we carry: Linden, Copal, Crayonne and Krups. $26.00 to $50.00

26. Crayonne Cassette Rack
Organizes your collection instantly. $6.25

27. Ababia Flora Glassware On Sale
Is 30% off regular prices: Tumblers $3.35 and $4.40; Pitcher, $17.50; Bowls, $9.45, $11.55 and $22.40

28. Plastex Storage Unit
Drawers swing against wall to save space—great for the little things that clutter. Orange, yellow, red, and blue. $6.00

29. Vaccaro Turtlenecks
The sweaters that give meaning to the phrase "investment buying." Come in 36 colors, wear forever because they're 100% acrylic and cost $24.00 each.

30. Calphalon Cookware
Aluminum cookware with a handsome grey finish of toughened aluminum, defies scratches and sticking. It may well be the last cookware you ever need buy. 6 pc. set includes 2 sauce-pans, 2 lids, 1 saute pan, and 8 qt. stock pot, $99.95. Individually, $12.00 to $55.00

31. Pine Trivet from Finland
Of pine dowels, cleverly threaded together, $6.00

32. Rainbow Kite
To brighten winter skies. Durable nylon construction, $15.95

33. "Kalupakki" Tool Box
Or that's what it's supposed to be. We've sold them to hardhats and seamstresses, everybody seems to have use for them. From Finland in red or green, $16.00

34. The Softest of Soft Toys
Arlesford of England creates these irresistable "friends", one hug and you're in love. Bears, $28.00, Elephant (This one's name is Olaf) $25.00

35. The New Cuisinart Food Processor
New larger capacity, more power, new on-off switch, $250.00. The original Cuisinart, $200.00. The Lexan base Cuisinart, $140.00

36. Danish Designs in Wood
From Nissen. Sandwich boards, carving boards, wine racks in beech, teak, and cyprus, $4.00 to $35.00. Pictured: teak carving board which collects the juices for making gravy, $16.50

37. The Working Sto·l
Of Steel frame enameled in yellow, red, white, and black, adjustable height, maple seat, $39.95

1. Clinging Koalas
Fuzzy little bears cling to anything placed between their paws. Tan and dark brown. $2.00

2. Iittala Crystal "Tapio"
Graceful stemware in 8 sizes from goblet to schnapps. $5.00 to $9.00 each

3. Quilted Briefcase
Designed by Marimekko for Decembre. Black or natural canvas with black lining. $37.50

4. Taylor &Ng Woks
14" wok with 10 pieces, $22.00.
14" wok with 6 pieces, $14.00.

5. Pala Goody Box
Perfect little storage box for jewelry, desk supplies, sewing and hardware. Red, yellow, white and brown, $10.00

6. Rainbow Max
Second generation of the award winning Italian dinnerware—set includes plate and mug in pink, orange, yellow, green, blue and purple. 12 pieces in all. $26.50

7. Paperbag Lamp
From Museum of Modern Art gifts. Two sizes, $59.00 and $75.00

8. A Garden of Scented Soaps
From Truc, a selection of such delights as Almond, Buttermilk, as Almond, Buttermilk, Heather, Cucumber, Jasmine to name a few. 50¢ to $2.00

9. The Soap Saver
To help your soap dry out and last twice as long. Red, orange, yellow, white and black, 75¢

10. Heller Record Rack
Will grow as your collection grows by adding on more units. Green, yellow, white and black. $6.00

11. Kenwood Whisk
Makes short work of whipping cream and egg whites, batteries not included. $8.95

12. French Kitchen Timer
Can be read easily when its on the counter or on top shelf because of its' clever design. White, yellow, orange, red and Chrome. $12.00

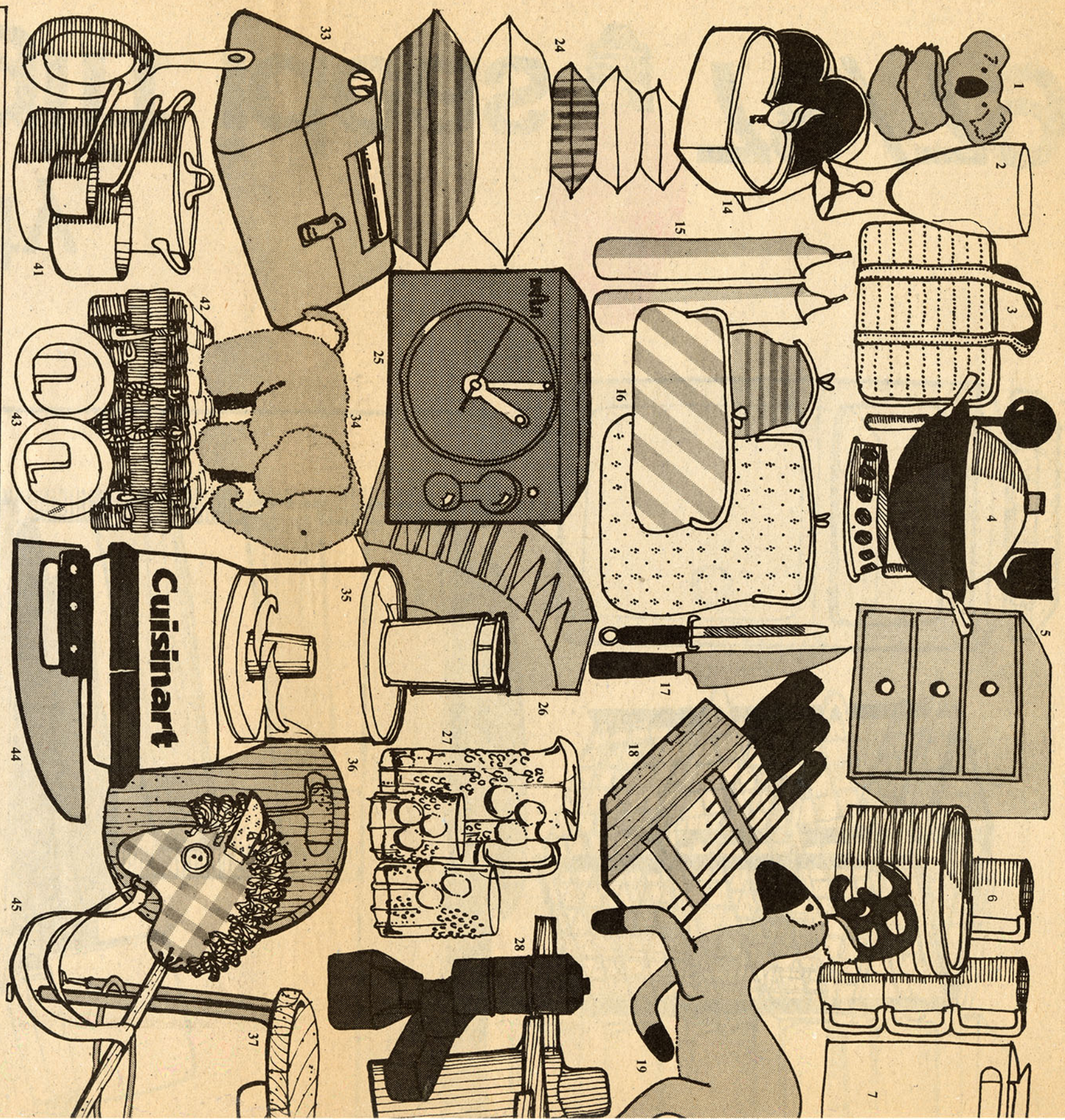
13. Egg Candles
Crack off the top and the yoke's a candle. Wonderful on holiday brunch tables. $3.00 each.

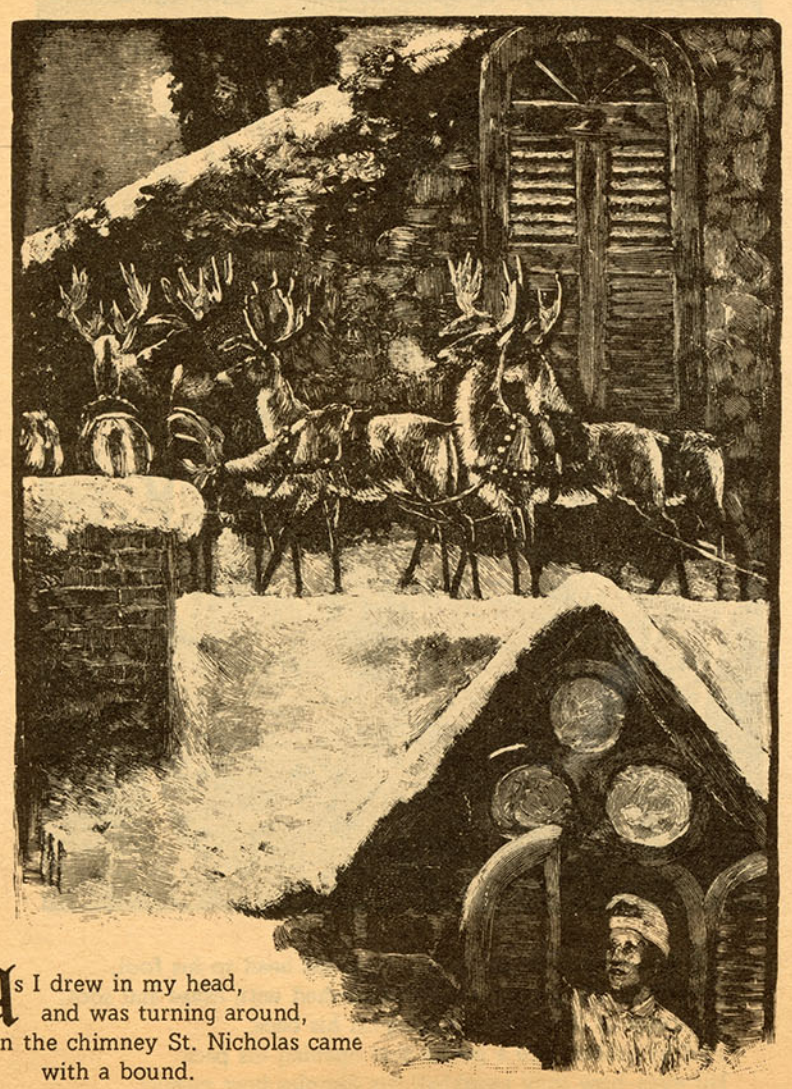
14. Heart Candle in a Tin
Lovely sandlewood scent. $1.60 to $4.50

15. Taper Candles from France
In a range of 36 colors. 85¢ each, $10.00 for a dozen

16. Purses of Bright Marimekko Fabric
Coin purse, $4.50, Eyeglass case, $5.00, Cosmetic Bag, $7.50.

17. The Famous Sabatier Knives
In carbon and stainless steel, 15





As I drew in my head,
and was turning around,
Down the chimney St. Nicholas came
with a bound.

gifts for TALL ladies

we now carry:

SLACKS, TOPS, BLOUSES,
SKIRTS, JACKETS, DRESSES,
and much more
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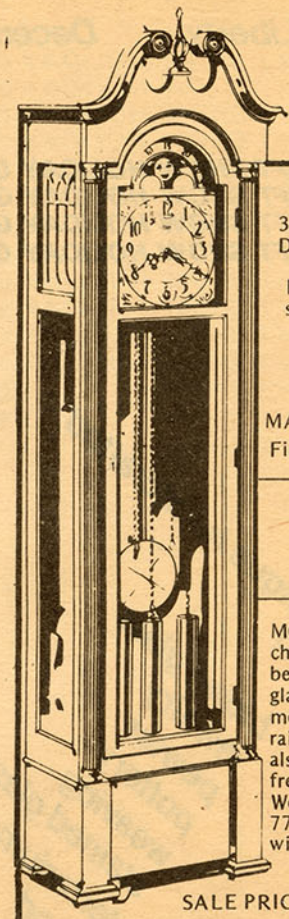

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Free delivery & set-up on floor clocks.

VISA
MASTER CHARGE
Financing available.

Holiday Hours:
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MODEL 6000 -- cherry cabinet/ beveled glass door/ glass on three sides/ moon phase dial/ raised brass numerals/ removable side frets/ locking door/ Westminster chimes. 77¼" high; 20¼" wide; 12½" deep.

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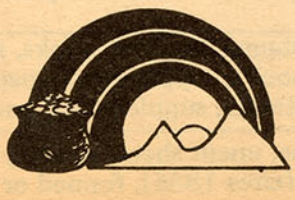
CONTEMPORARY CRAFTS
1209 S. UNIVERSITY, ANN ARBOR
MON-FRI. 10-9 SAT. 10-6 SUN. 12-6

CHRISTMAS GOLD SPECIAL

16" "S" chain reg. $37.50

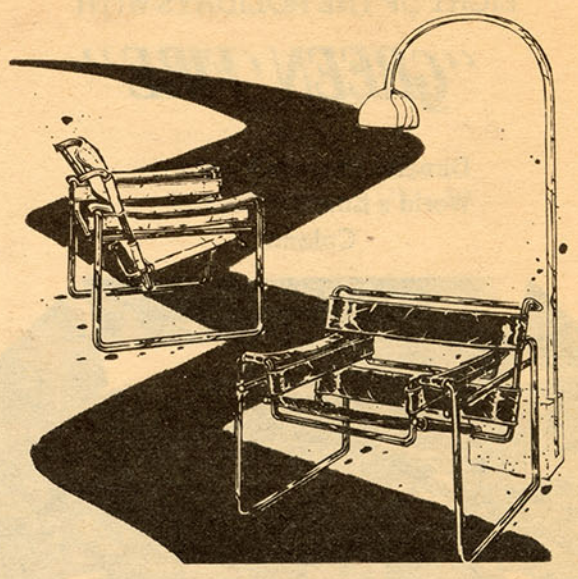
and serpentine bracelet reg. $20

BOTH FOR $39.95



330 Maynard St. OVER THE RAINBOW

THE ORIGINAL LIVES IN A MUSEUM!



Once the original, a magnificent interpretation of the Bauhaus School, was awarded the highest honor in furniture design. The gracefully curved chrome-plated frame is exacting line-for-line.

The sling seat, arms, & back look rich in padded canvas. Priced to fit your pocketbook — colors to fit your decor.

Order early for Christmas — quantities limited.

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ANN ARBOR, MICHIGAN

117 West Liberty December 1st.-24th, Mon.-Sat. 9-6

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a unique handcrafted gift

blown glass
jewelry
pewter
pottery
weaving
stained glass
terrariums
wood
forged iron

Ann Arbor Art Association

With the support of Michigan Council for the Arts

He was dressed all in fur, from his head to his foot,
And his clothes were all tarnished with ashes and soot;
A bundle of Toys he had flung on his back,
And he looked like a pedlar just opening his pack.
His eyes--how they twinkled! his dimples how merry!
His cheeks were like roses, his nose like a cherry!
His droll little mouth was drawn up like a bow,
And the beard of his chin was a white as the snow.

LIGHT UP THE HOLIDAYS WITH

"GREEN FIRE"

Directly imported from the
World's Emerald Capitol -
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wishes EVERYONE the
Happiest of Holidays & a
Very GREEN New Year!

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corner of Fifth and East Liberty
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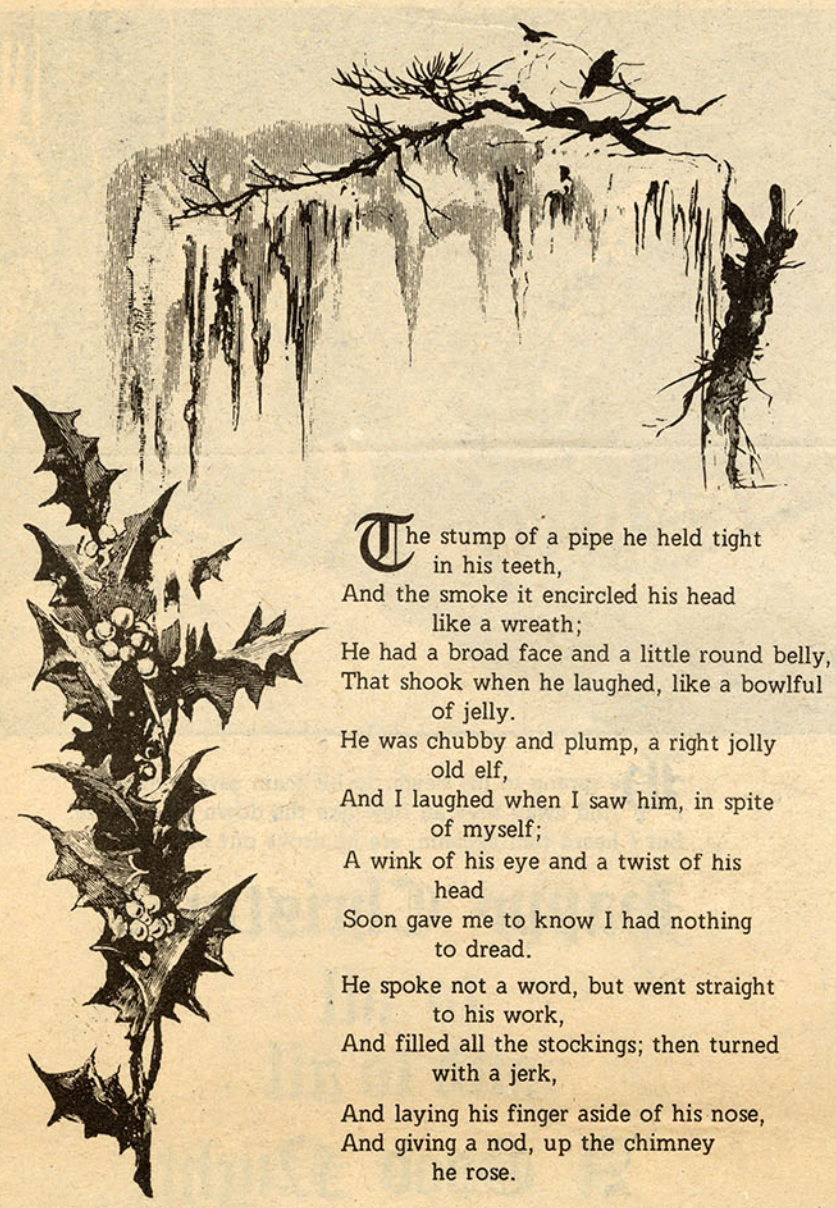
No. 99 Old World Mall - Westgate, Ann Arbor

stocks the following to help you with your selection for that special collector on your gift list -

coins, stamps, folders, books, albums, mounts, stock books, supplements, magnifiers, holders, kits, catalogs, supplements, packets, and banks.

Also genuine, uncut sheets of early Washtenaw County bank notes (circa 1835), framed or unframed.

HOURS: Wed. & Thurs. 1-8, Fri. & Sat. 10-8, Sun. 12-5. Gift certificates available.



The stump of a pipe he held tight
in his teeth,
And the smoke it encircled his head
like a wreath;
He had a broad face and a little round belly,
That shook when he laughed, like a bowlful
of jelly.
He was chubby and plump, a right jolly
old elf,
And I laughed when I saw him, in spite
of myself;
A wink of his eye and a twist of his
head
Soon gave me to know I had nothing
to dread.

He spoke not a word, but went straight
to his work,
And filled all the stockings; then turned
with a jerk,

And laying his finger aside of his nose,
And giving a nod, up the chimney
he rose.

KERRYTOWN

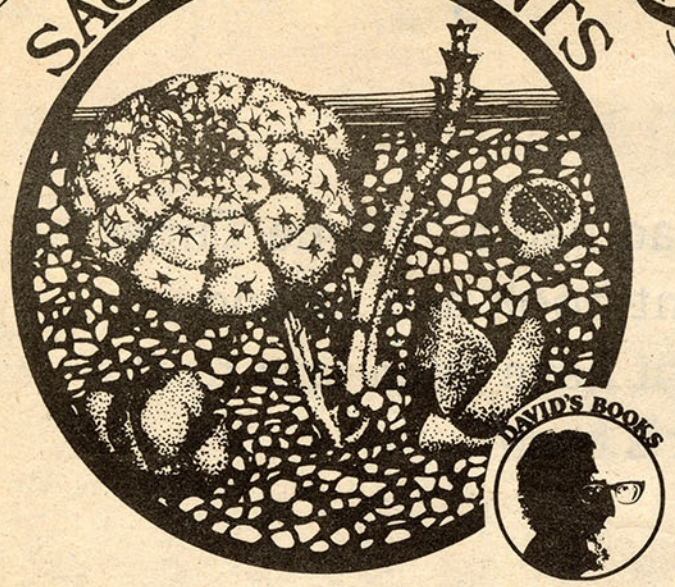
Where continental charm and modern shopping meet in a unique grouping of specialty shops. Housed in buildings over a century old, separated by courtyards, Kerrytown is adjacent to the Farmer's Market. Contemporary furniture, gourmet cooking supplies, candles, yarns, weaving and spinning supplies, paper things and cards, bathroom fixtures and accessories, antiques, gourmet foods and a new coffee shop.

415 North Fifth Ave., Ann Arbor

Beginning December 3rd

Mon.-Fri. 9:30 to 8:30
Sat. 9:00 to 5:00
Sun. 12:00 to 5:00

SAGUARO PLANTS



Christmas Gift Plants

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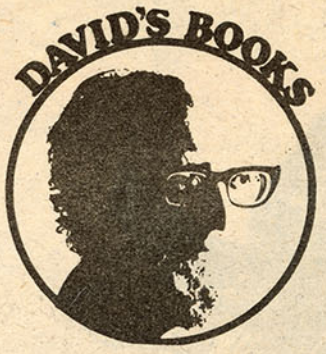
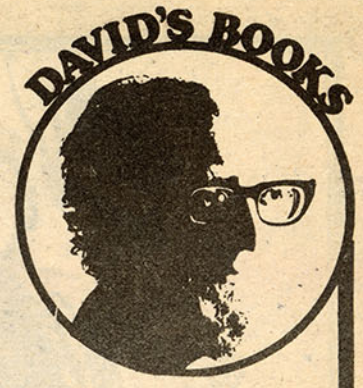
SPECIALS ~ Gift Certificates of all sizes available.
Living Christmas Trees
Norfolk Island Pine - cheapest in town!

DOWNTOWN 207 S. Ashley 663-3692

Christmas Hours: Mon.-Sat. 11-9; Sun. 12-6





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OF USED BOOKS.

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5-13

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For Distinctive Gifts that Are Always Appreciated

Easy selection, no size or color guessing necessary,
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gift certificates available.

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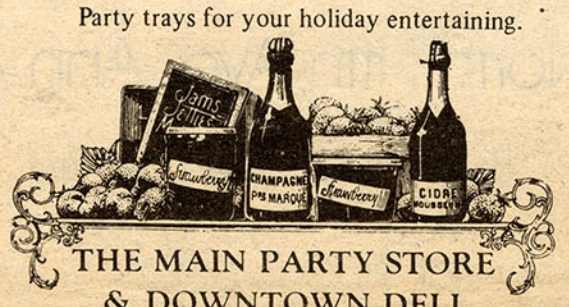
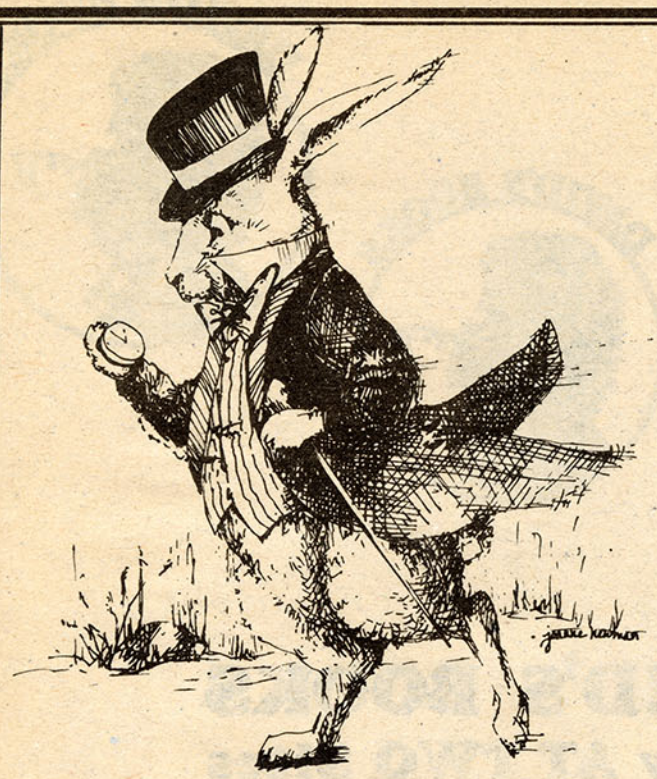


THE MAIN PARTY STORE
& DOWNTOWN DELI
210 N. Main — Corner Ann & Main 769-1515

He sprang to his sleigh, to his team gave a whistle,
And away they all flew like the down of a thistle.
But I heard him exclaim, ere he drove out of sight,

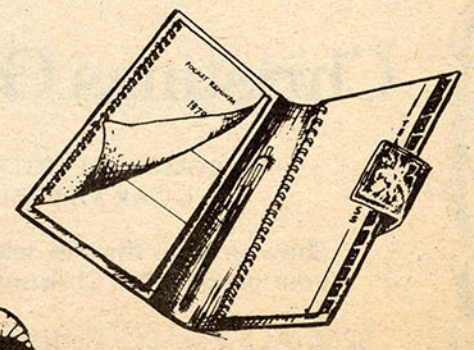
Happy Christmas
to all
and to all
A Good Night



If Rabbit had had a "Prime Timer" appointment book and calendar, he might not have been late to the Mad Hatter's bash.

Because every second counts and a written note helps keep the busy person you know on schedule, Ram's Head introduces its new line of luxurious leather accessories by St. Thomas and Anne Klein.

Sizes from tiny to LARGE. Prices from $12.50 to $37.50.



Mon. - Wed. & Sat. 9:30-6:00
Thurs. & Fri. 9:30-9:00
Sundays noon-5

Ram's Head Leather
539 E. Liberty 995-1866
— across from Jacobson's —

ERIC'S
Second Serve

Factory Outlet

FOR A PERFECT CHRISTMAS GIFT.

WARM-UP SUITS

velours & blends

ALSO:

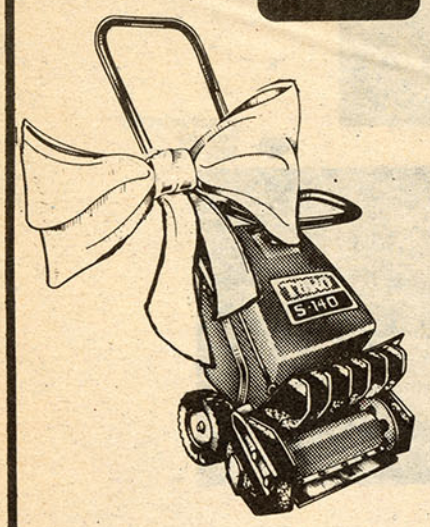
Many other tennis & cross-country ski items

406 E. LIBERTY at S. Division

663-6771

Haven't you done without a Toro long enough?™

TORO



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for as low as $219.95

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ANN ARBOR IMPLEMENT

Quality and service for over 50 years.

210 S. First 663-2495

The Great Michigan Buckle Collection

Yours FREE or at a reduced price by saving with us; available exclusively from First American Bank Corporation Affiliates. This unique collection of historical symbols includes: The Great Seal of the State of Michigan, The Logging Industry's Big Wheel Wagon, The Wolverine and The Michigan State University Spartan mascot.

Each buckle is handcrafted in solid brass, and designed to fit a 1¾" belt. Sculptor's bronze dress buckles, made to fit 1¼" dress belts, are available in all four designs as well. Genuine top-grade cowhide leather belts in various-sized 1¼" and 1¾" widths can be purchased for $6.00 each.

How To Get Your Michigan Collection Buckles

Deposit $300 into a new or existing savings account at any of our bank offices and pay just $6.95 for a brass or bronze buckle. Deposit $5,000 or more into a new or existing savings account and choose a brass or bronze buckle FREE! You can also purchase the buckles with no deposit for $11.95.

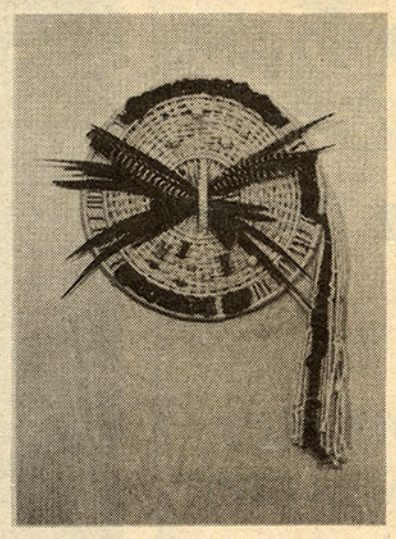
Stop in at any office of your local First American affiliate, and start your collection today.

Member: FDIC

Ann Arbor Bank and Trust

HOLIDAY ARTISTRY AT 16 HANDS

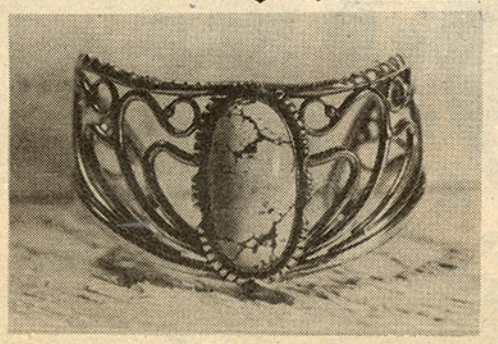
WE'VE BEEN WORKING LATE NIGHTS IN OUR STUDIOS TO OFFER YOU THE BEST SELECTION OF HAND-CRAFTED GIFTS - WITH A PRICE RANGE TO FIT EVERY PERSON ON YOUR LIST.

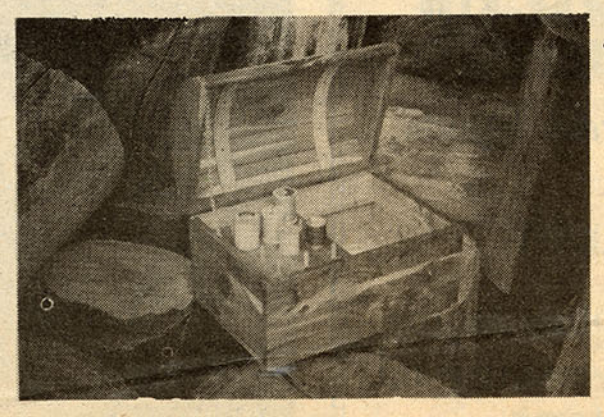


Wall hanging by **Jill Damon**

Chinese paper cut-outs by **Pi-ping Savage**

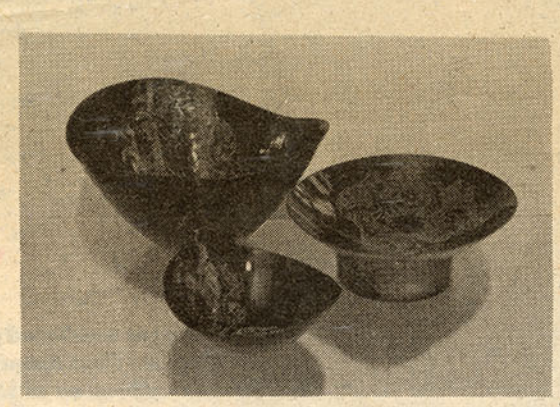
Silver bracelet by **Rishar Miranda**



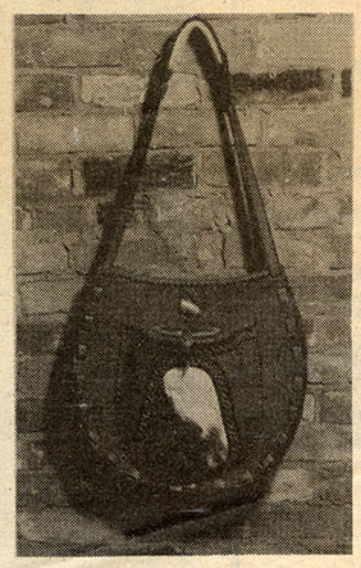


Cedar sewing box - **Joe Hippler & Pat Thurkow**

Stoneware cannisters- **George Tudzarov**

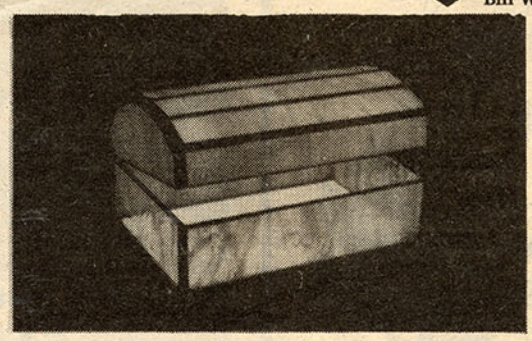


Enamel on copper bowls - **Rose Anna Tendler Worth**



Leather handbag by **Wayne Vergith**

Glass jewelry box by **Bill Walter**



Photography by Darry Dusbiber

16 HANDS

16 HANDS

ANN ARBOR

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MONDAY - SATURDAY 10 AM - 9 PM
SUNDAY 12 PM - 6 PM

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